1000+ Pictures

for Teachers to Copy

Andrew Wright

Longman

Contents and Introduction

Many teachers recognise the usefulness of simple drawings in their teaching. Drawings have many advantages: they are quick to do; their content can be determined exactly by you, the teacher; they are easy to reproduce. But many teachers think they cannot draw! Or if they can draw they feel they have not got enough time.

This book is based on years of enjoyable experience gained in helping teachers to learn how to draw in over thirty countries. It contains a careful introduction to drawing and over one thousand drawings for teachers to copy.

Who might use this book?

The main users of this book will be language teachers. However, teachers of other subjects, and indeed anyone whose job involves communication, will find this material relevant. I have met speech therapists, sociologists, youth leaders, yoga teachers as well as teachers of history, geography and economics who make use of simple representations. With the examples given in this book, teachers and their students can draw their own pictures with computer software drawing packages as well as more traditionally on the board, on handouts and in displays.

Copying the pictures

By copying I mean, looking at the pictures in the book and drawing your own versions. I also mean that a teacher, having bought his or her own copy of the book, should feel that he or she can make multiple copies for use with his or her own students. Permission to make multiple copies is not granted for any other circumstances except with express permission given by the publisher.

The organisation of the book and the selection of language items

The selection, topics and language items in this book are based on the *Threshold Level*, a document produced by the Council of Europe for language syllabus designers. I have also referred to the *Cambridge English Lexicon*.

Language is enormously rich. A word can have many meanings depending on context. I have had to be selective and have often only been able to illustrate one of several possible meanings. I have omitted concepts that are impossible to represent pictorially and language items which are relatively infrequent, i.e. within stages 5 or 6 of the Cambridge English Lexicon.

Only rarely can a picture communicate the same meaning to everyone who sees it. The role of pictures in this book is to contribute to the learning of meaning experienced by the learner as part of a situation: referred to in a conversation, illustrating a story or as part of a game. It is the experience of the situation as a whole which helps the learner to build up a sense of the meaning or meanings of the language. (For more on the teaching of meaning see page 128).

Stereotyping

There has been no attempt to represent different racial types in the drawings in this book. These generalised 'potato' heads are meant to represent all of us! The use of stereotypical, racial symbols has been rejected as undesirable.

This new edition

1000 PICTURES FOR TEACHERS TO COPY has been used by teachers in countries all over the world. Some teachers have said that they would not be without it! Nevertheless, suggestions have been made for its improvement in the light of this wide-ranging experience of use in so many classrooms. In this new edition there are sixteen extra pages. Additions include: more pages of faces including how to look younger (always useful in these stressful times); new pages illustrating tenses and phonology and nine more pages on ideas for making use of the pictures in the book for language teaching. Many of the individual pictures have been modified. The index now incorporates American as well as British English.

Acknowledgement and thanks

I would like to thank the many, many teachers who have passed on to me their pleasure in using this book and made their suggestions for changes in the new edition. I particularly want to thank Paula Sandham and Julia Dudas, for passing on their experience to me and for making so many helpful suggestions.

1 How to draw

In the first section I have reproduced the way in which I help people to draw more effectively. The level is higher than you need for copying the drawings in this book. However, I have decided to put it at the beginning of the book because you need basic help even for copying.

Essentially, in order to copy (i.e. without photocopying!) you must:

1 judge proportions (is a line is longer or shorter than another, or a shape thicker or thinner);

2 judge the angle of the lines (whether they are lines or the edges of shapes).

These are the main things. However, it will also help you to study how I draw solid people. When you learn my approach you will be able to copy my solid people much more easily. Similarly with the settings: when you learn how I have avoided using perspective, you will be able to copy them much more easily.

So, please, even if you are only going to copy the pictures in this book (and not produce your own), do look through this first section. Thanks.

Materials and techniques

Card or paper

Teachers' flash cards should certainly be on card and not paper. Card lasts longer and is easier to handle. For pupils it may be as cheap to use duplicated sheets rather than card. In Britain it is possible to get cheap or free offcuts of paper and card from printing houses.

Adhesives

Sometimes you may want to stick thin paper to card. You can:

1 use a rubber based glue which does not wrinkle the paper. Professional designers do this.

2 use a paste. If you use a paste put it on the thin paper and leave the paper to expand for some time before putting it onto the card.

Photocopying

1 Don't go to the edge of your paper.

2 Don't use larger areas of black than your machine can reproduce.

3 If you stick smaller pieces of paper down so that the levels are different put typist's white opaque along the edges to remove the shadowed line.

Grids

To give a sense of organisation to your text and pictures arrange them within a frame and align their edges. A frame (in British English – a 'grid') may be made of one, two or even more columns.

Tracing

If your top piece of paper is too thick for you to see the image clearly put them both against a window pane and copy it like that.

How big?

Letters should be about two cms high. But guiding rules like this are not very useful. Try a sample – see what it looks like from the back of the class.

Colour

It is so tempting to use lots of bright colours in order to please the students. Much better to choose colours for other purposes:

1 to make an object more recognisable if the shape is rather ordinary, for example, an orange;

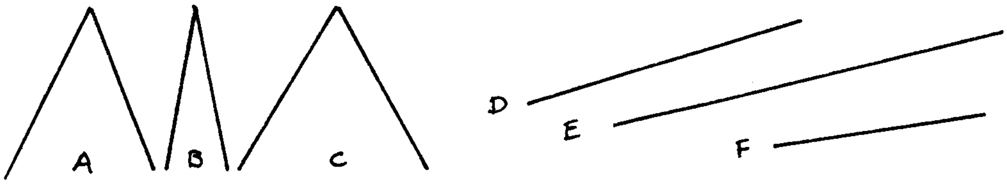
2 to direct attention to something, particularly if it is small within a picture, for example, one person giving another a present. The people could be drawn in black line and the present in a colour;

3 to express feelings and to make the picture look nice!

How to draw

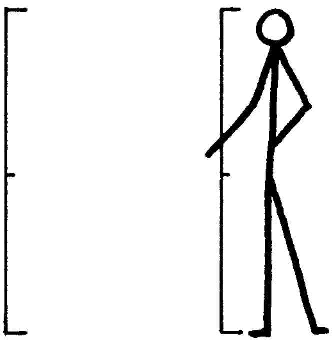
stickpeople

Can you see the difference? Is A wider than B? Is F longer than D?



If you think A is wider and D is longer then you can judge angles and proportions and that is all you need for copying the drawings in this book. Indeed, it is the basic skill you need for doing objective drawings of the highest order.

Amazing facts about the human body
The head and body are equal in length to the length of the legs.
The arms are as long as the body.



no neck,
no shoulders

no hips, no hands

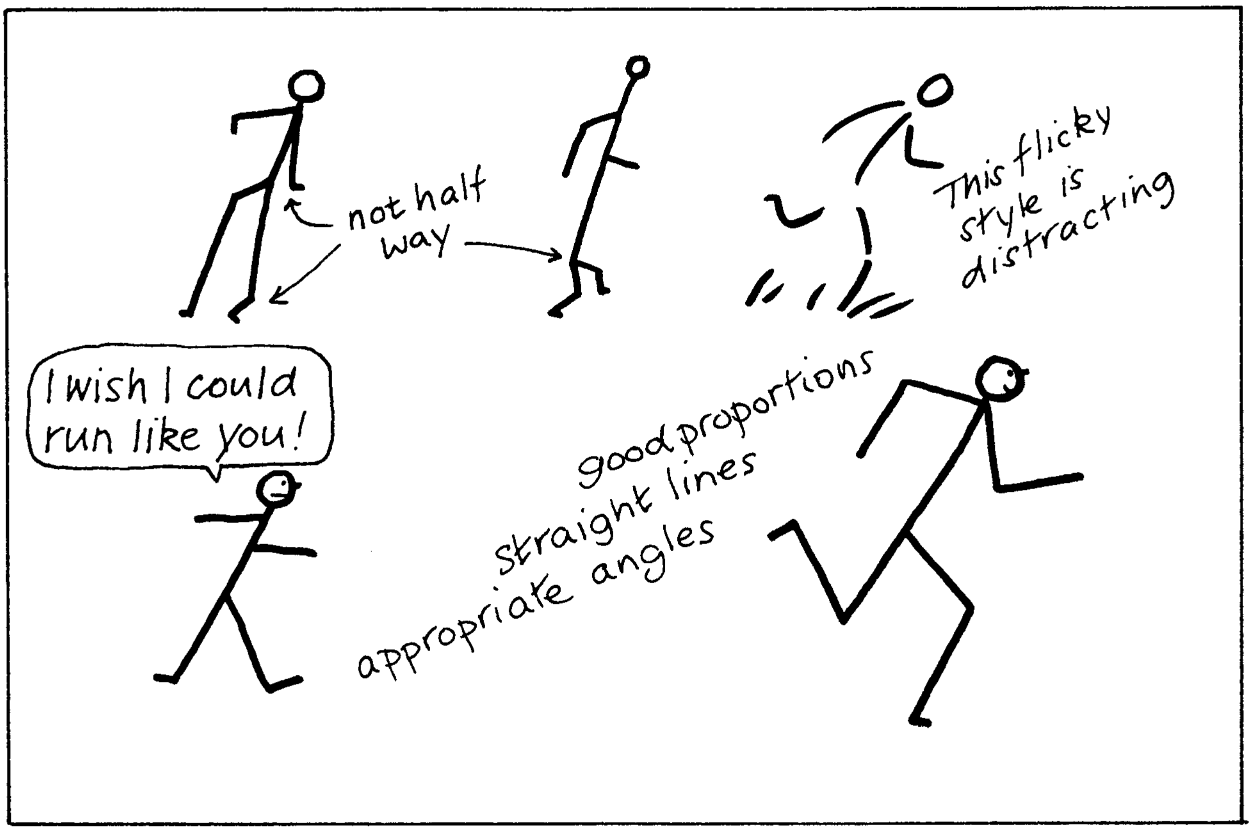
legs are equal in length to the head and the body.

More amazing facts



elbows are halfway down the arms and point backwards

knees are halfway down the legs and point forwards

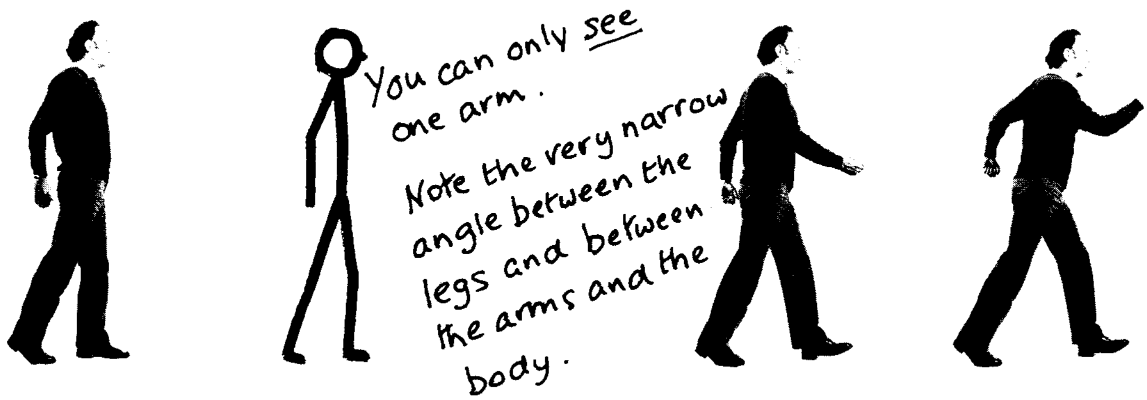


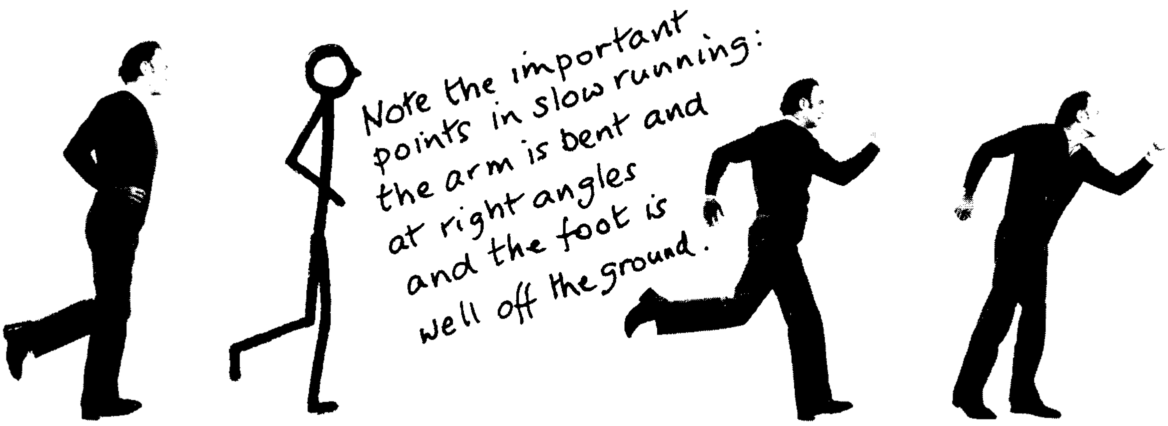
How to draw stickpeople

We can only interpret a stickperson's actions if he or she has the same essential features of a 'real' person; so you must base your drawings on how people look and move. The 'real' people you copy could be you (yourself, acting out the position and copying each bit, starting with the body) or a friend or someone in a photo.
Most artists study a photograph or a model if they are drawing something for the first time.

> TIP
> If you or your friend are acting out a position, then close the windows and lock the doors in case you are looked upon and judged to be crazy!

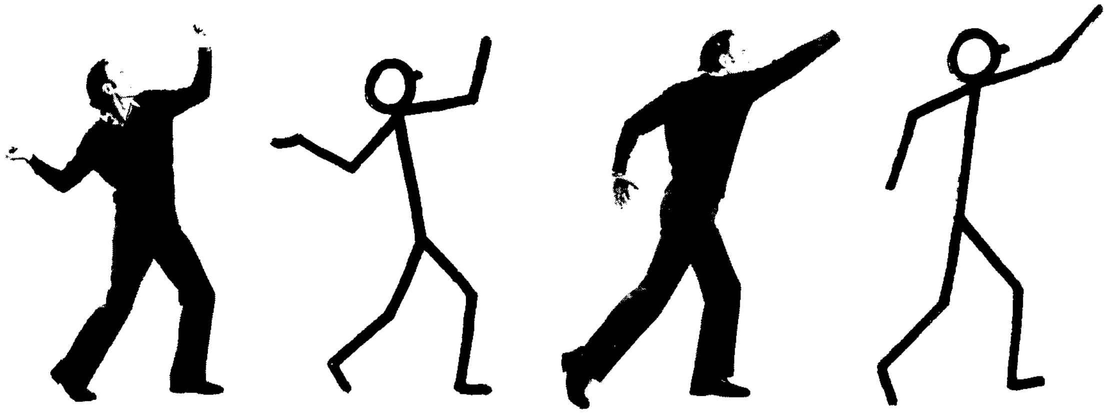
Here are some actions to copy. Study the angles of the body, then the arms and legs. Judge the angles of each bit by comparing it with either a vertical or horizontal line. Copy the *angles* exactly as you see them here and you will then have the same dynamic action. And you CAN judge angles! You did it on page 4! If you get it wrong, do it again!





How to draw
stickpeople

Copy these drawings. Start with the body.



Start with the chair, then do the body.

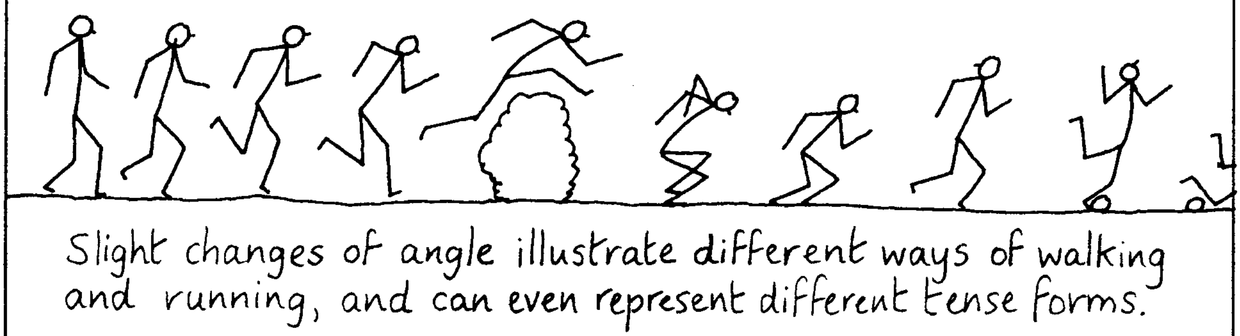


Make drawings from these photographs, stick by stick. Start with the body. Compare the angles with vertical and horizontal lines.

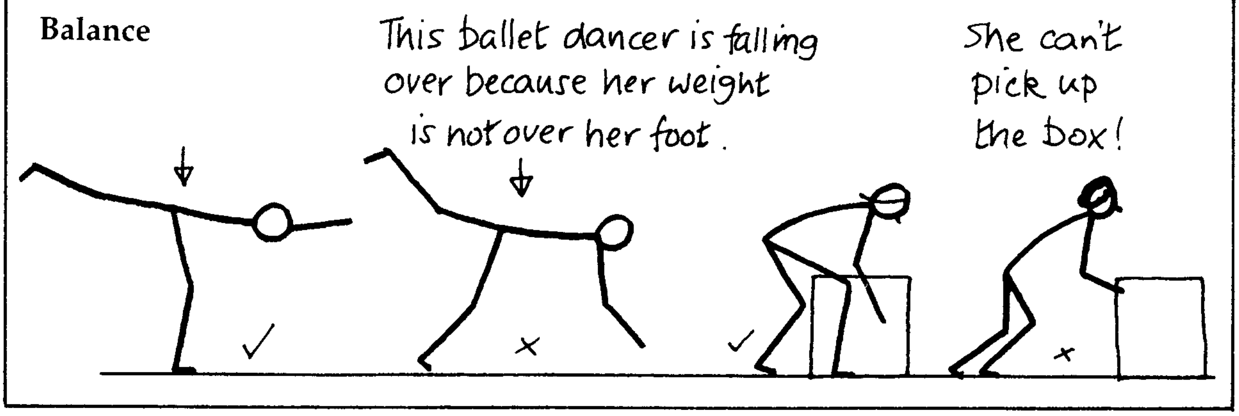


How to draw
stickpeople

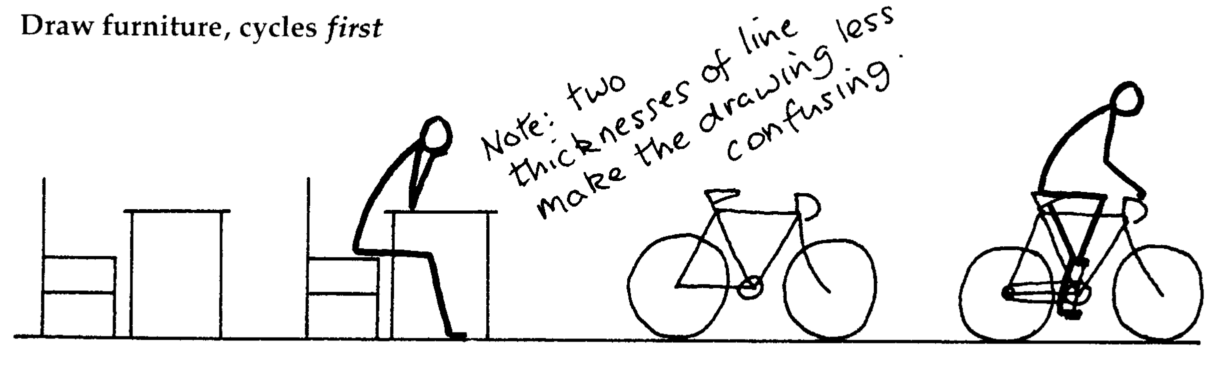
Copy the angles exactly!



Balance



Draw furniture, cycles *first*



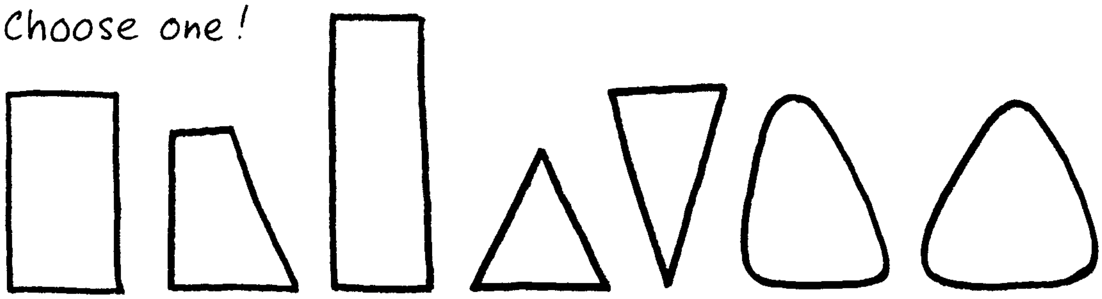
Characters



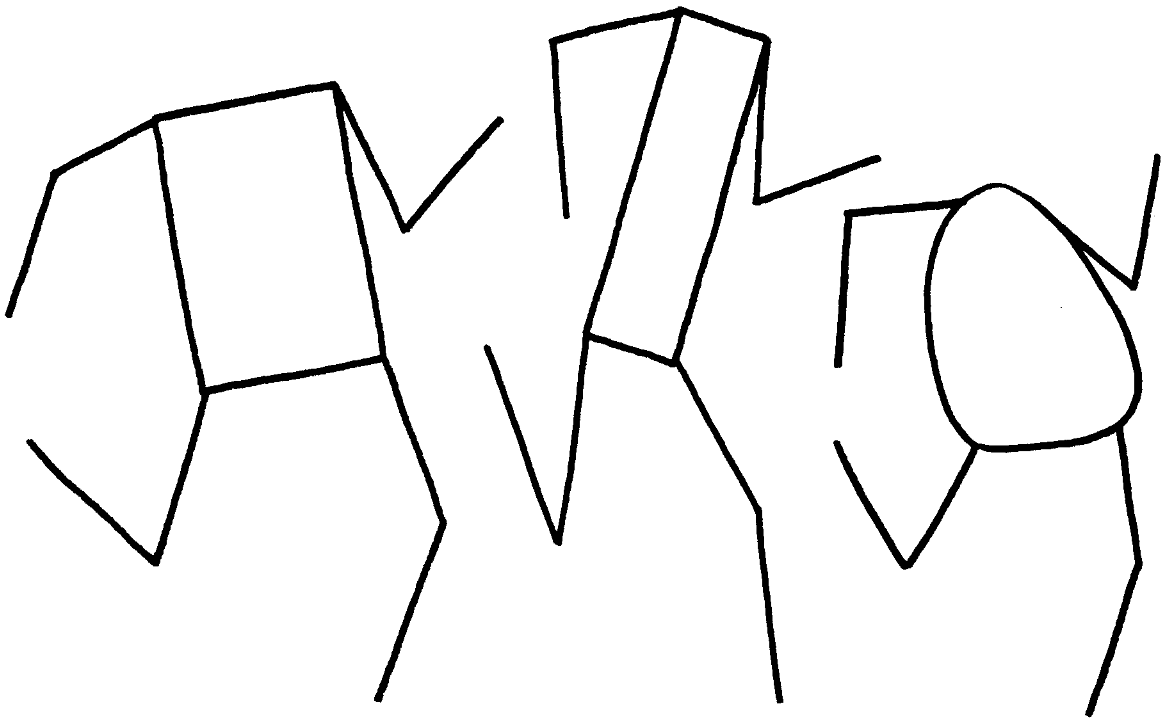
How to draw
boxpeople

Box people are useful because they have character and can be seen more easily than stick people in a complicated picture.

The vital action of the boxperson is achieved exactly like that of a stickperson. However, start with the body. What sort of body do you want to give him or her? Choose one!



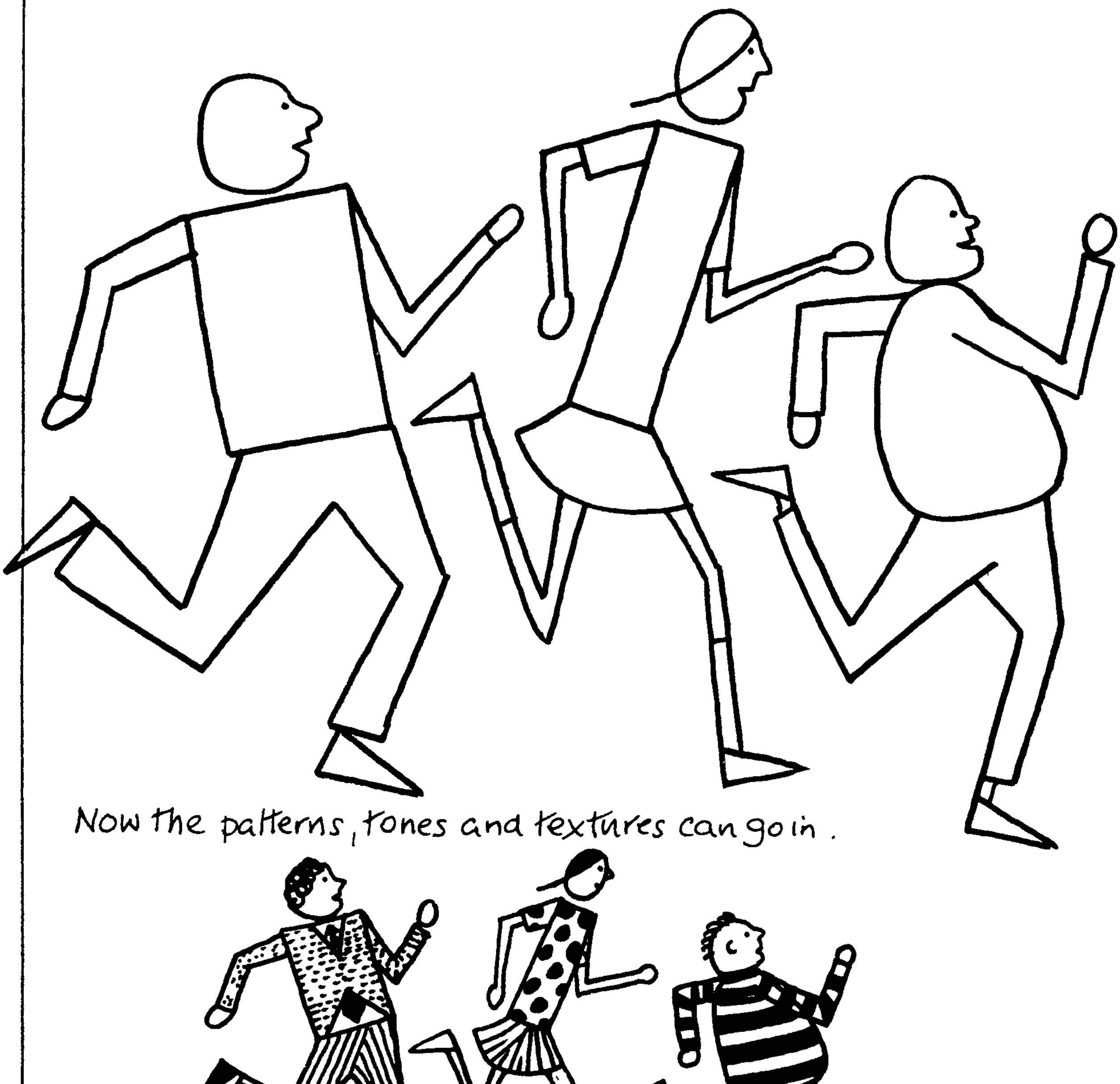
Draw the body first. Then draw stickperson limbs in the action you want. Draw the limbs from the corners of the box.



How to draw

boxpeople

Now draw in lines representing the other side of the limbs.
These lines should not imitate subtle folds of cloth, etc.
Draw in the feet as triangles. Don't try to draw real shoes;
it is too difficult and not worth the effort.
Draw in the heads and hands.



Now the patterns, tones and textures can go in.



How to draw
boxpeople

Here are some more boxpeople all drawn in the same stages as outlined above. Note how lines disappear behind bodies or other limbs.

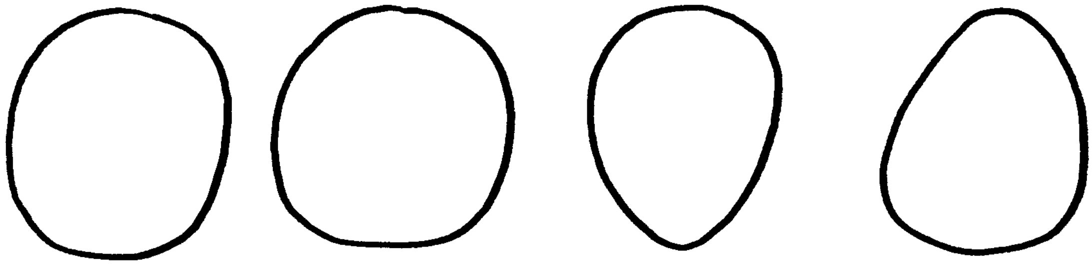


Most of the drawings in this book are of stickpeople because they are fast to do. However, you can make any of them solid by the technique given here.

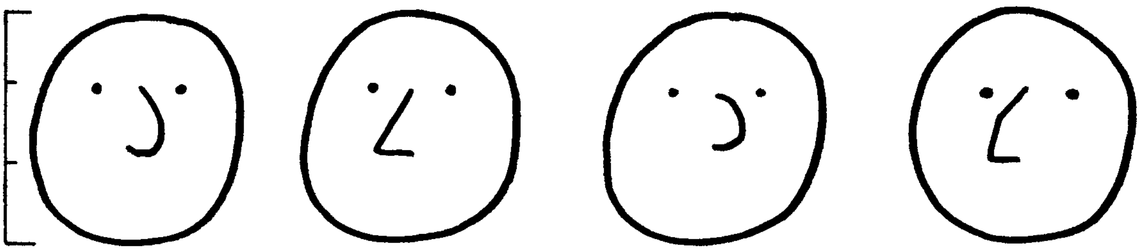
How to draw

faces

Any rough circle will do for a face, particularly if it is irregular and bumpy!

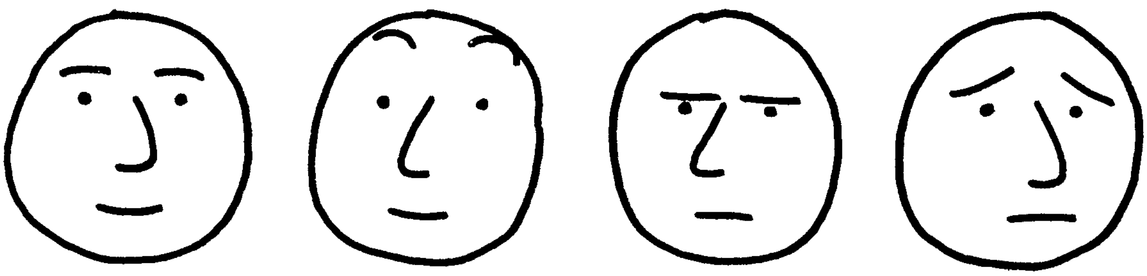


Put in the eyes and nose first: they don't show expression in simple drawing. However, noses can begin to show individuals.



You have three lines left, one for the mouth and two for the eyebrows. With these lines an extraordinary number of expressions can be made. However, as in life the facial expressions you make will remain ambiguous. Facial expressions contribute to meaning together with other body communication, verbal communication, setting and the perceiver's expectations, etc.

It is almost impossible to draw an expressionless face! Try it!



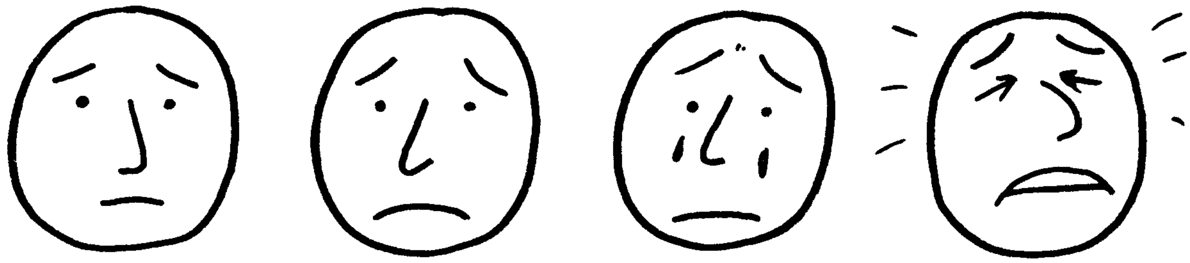
High eyebrows show surprise.

Low eyebrows show concentration.

Angled eyebrows show pain.

How to draw
faces

Getting sadder!



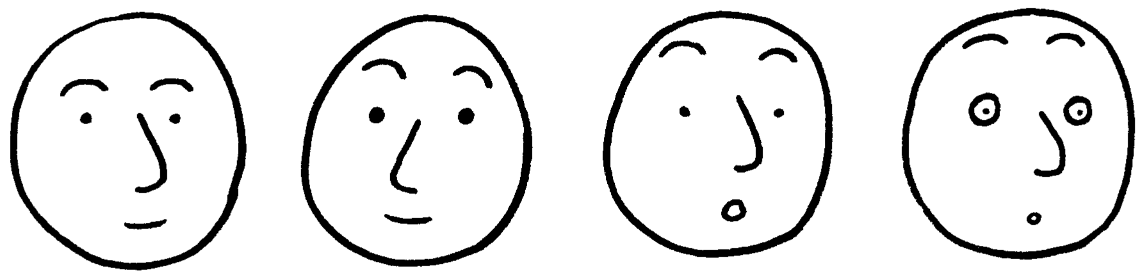
The eyebrows rise in the centre. There must be a gap between them or he will look too determined. The mouth turns down.

The eyebrows are now slightly concave – this gives that look of pain. The mouth is now longer and weaker and further down.

Eyebrows still more concave and further apart. The mouth, down-turned, is weakly down more on one side.

Now the head is back. The brows are nearer the eyes due to the concentration of the outburst. The mouth must turn down.

Getting more surprised



Arching eyebrows. Small mouth, in this case very slightly upwards, giving a hint of pleasure.

High eyebrows, not too close together. Slightly larger eyes. Mouth shows hint of pleasure in the surprise.

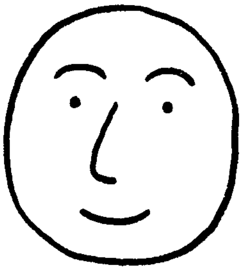
High eyebrows. Small eyes, rather intense.

Surprised horror Bulging eyes. Tiny mouth.

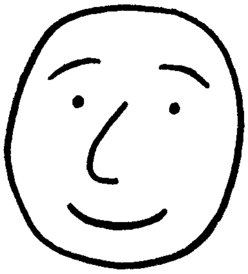
How to draw

faces

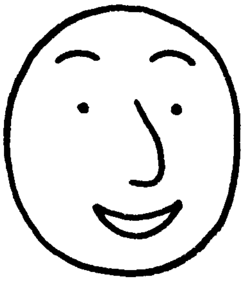
Getting happier all the time!



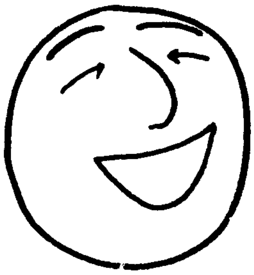
The eyebrows rise and curve. The mouth begins to curve upwards.



The eyebrows are not only high and rounded but are now further apart. The mouth, of course, is now a fuller smile.

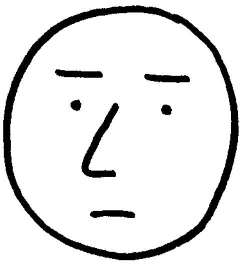


The distance between the eyebrows is so important for that simple open smile.

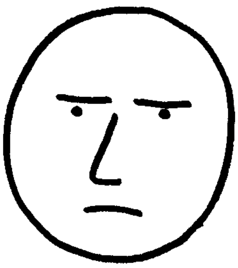


Now the head goes back (you show this by placing all the features higher on the face). The eyes close. The mouth opens.

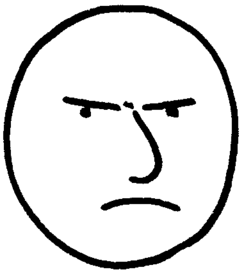
Getting grimmer



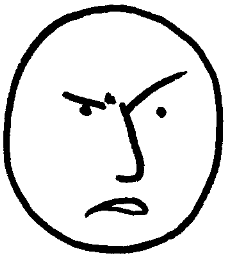
This face is surprised, almost sad! The eyebrows are rather high. The mouth looks a little weak – perhaps because it is rather low.



The eyebrows are now nearer to the eyes and nearer to the centre. The mouth is bunched and a little nearer the nose.

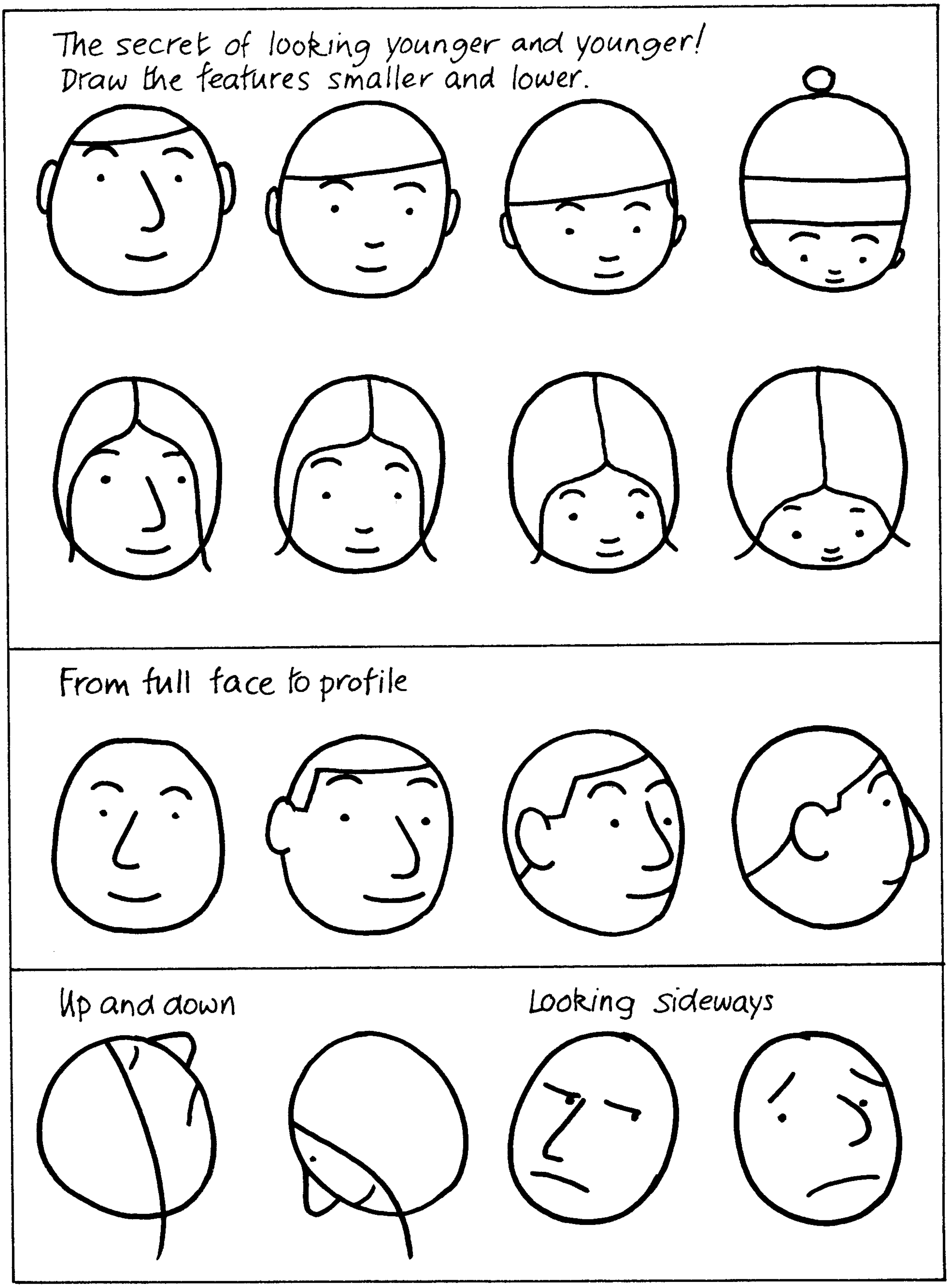


The eyebrows now touch the eyes. They nearly meet *and* they tip downwards towards the centre.



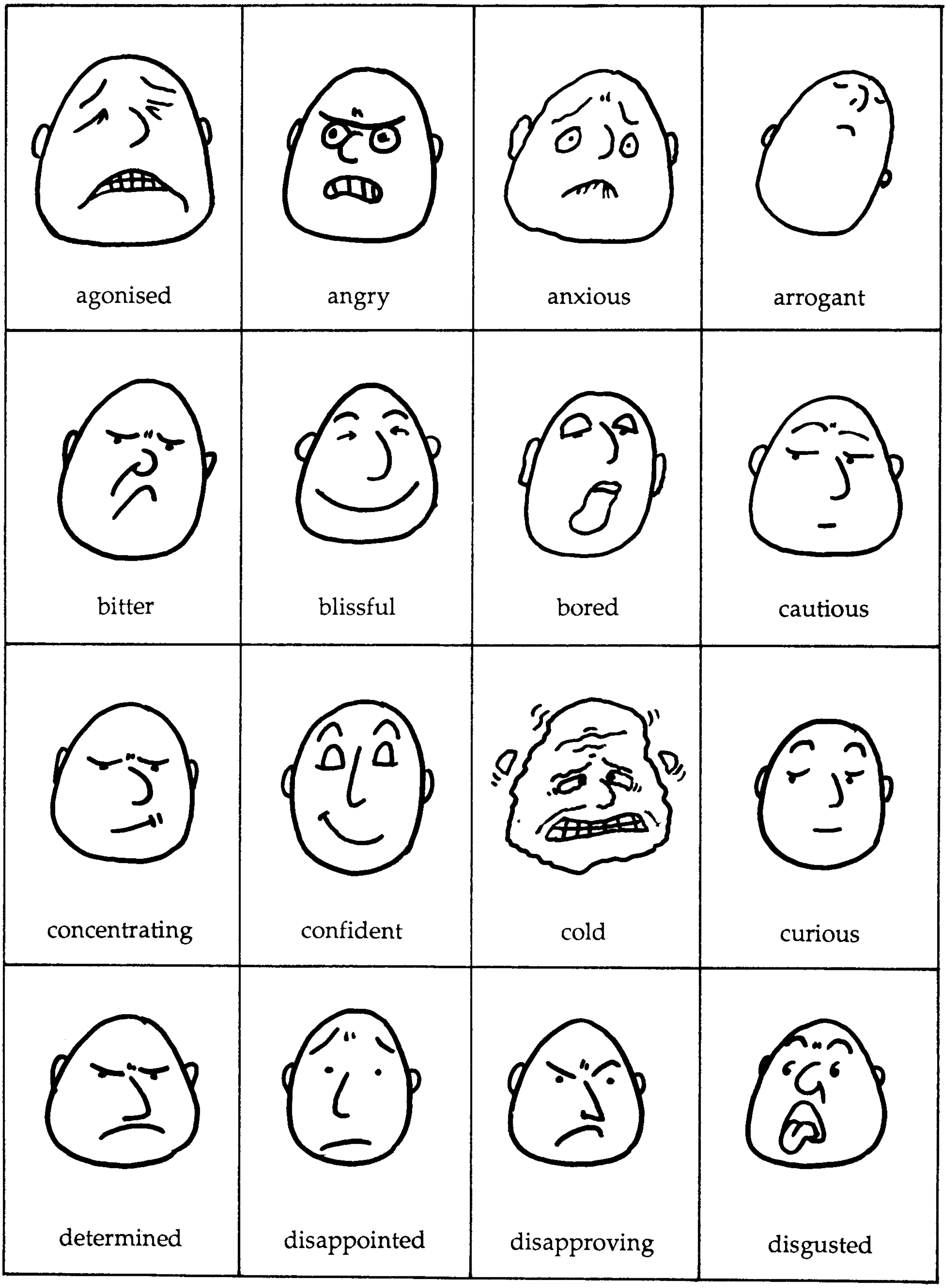
One eyebrow rests on the eye: the other has flown upwards. There is a compressed fold of skin between the eyebrows. Note the corner of the mouth is *down*.

How to draw
faces

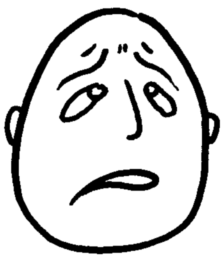


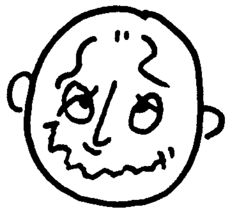
How to draw

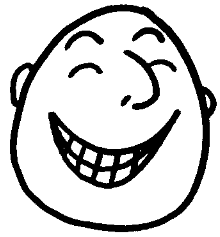
faces



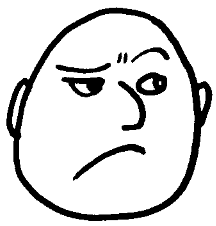
How to draw
faces

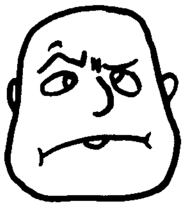

dismayed


drunk


ecstatic

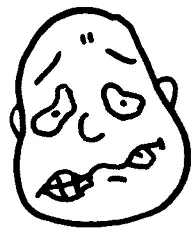

enraged


envious


exasperated

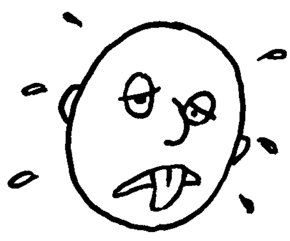

exhausted


frightened


frustrated


hangover

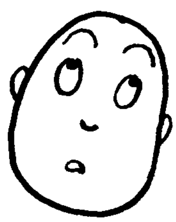

horrified


hot


hurt

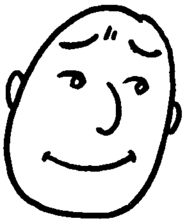
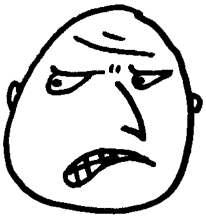
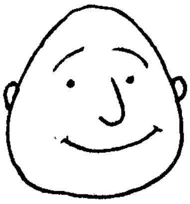
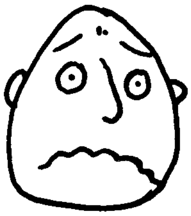
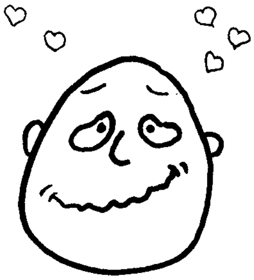
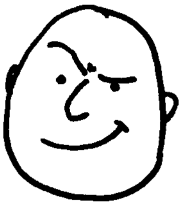
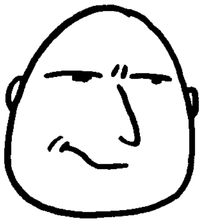
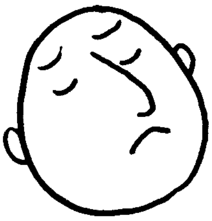
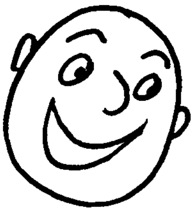
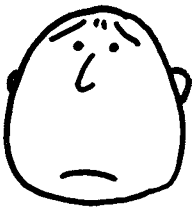
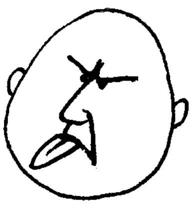
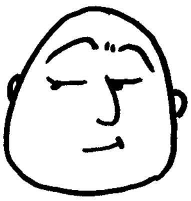
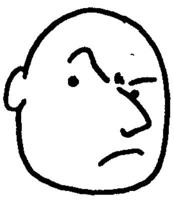
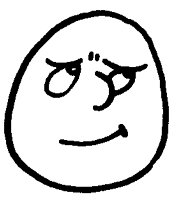

hysterical


indifferent


innocent

How to draw

faces

			
interested	jealous	kind	lonely
			
lovestruck	mischievous	miserable	mistrustful
			
obstinate	optimistic	perplexed	prudish
			
rude	sly	suspicious	thoughtful

How to draw
faces

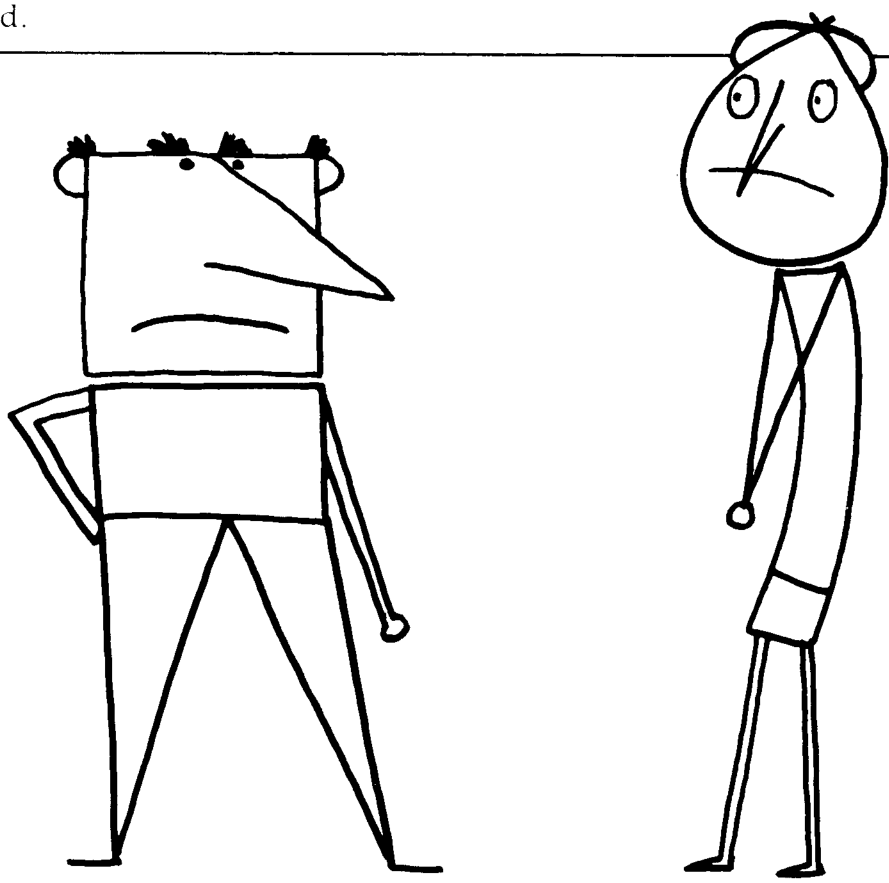


How to draw

caricatures

Essentially caricature means exaggeration.

If someone has a squarish head it is made square. If he has a longish pointed nose it is drawn very long and very pointed. Position of features: if the eyes are near the top of the head they are drawn *at* the top of the head.

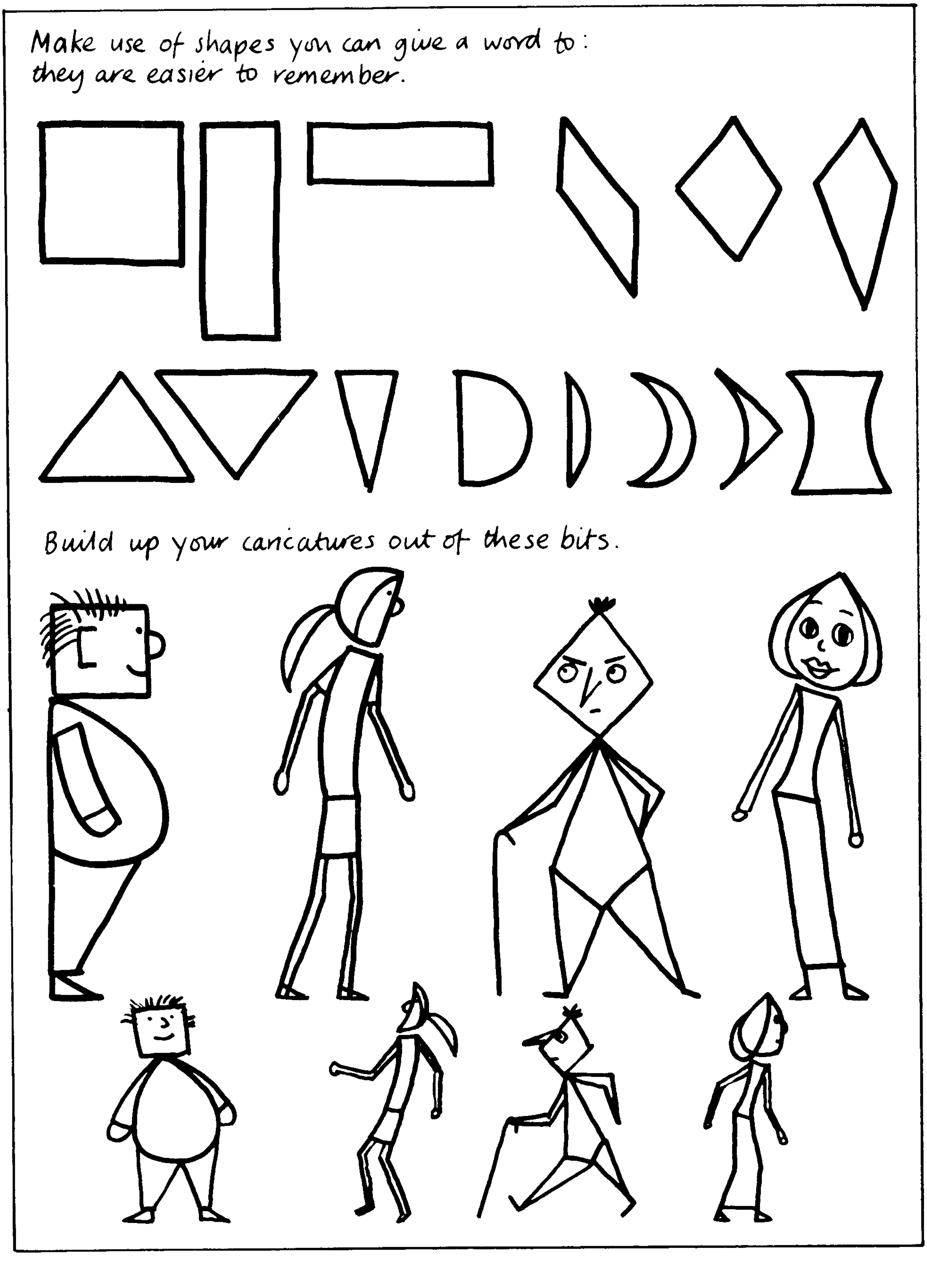


A real test of a caricature is if you can redraw it from memory. For people with poor visual memories this means being able to remember the appearance of the caricature in words.

Try it with the caricatures drawn above. Look at them for a few moments, describe them to yourself, and then, remembering this verbal description, try to draw them from memory.

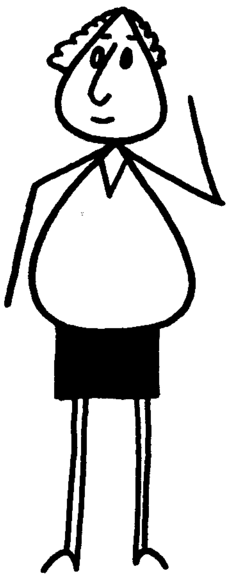
How to draw

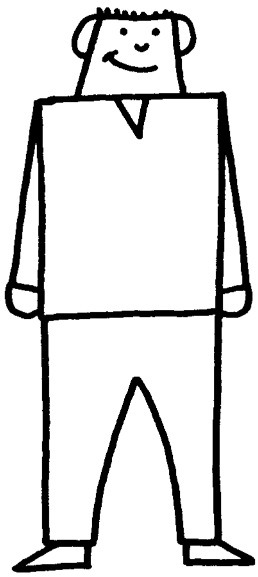
caricatures



How to draw

caricatures





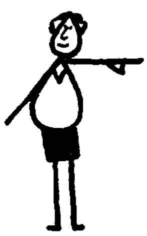

walking


sitting/eating

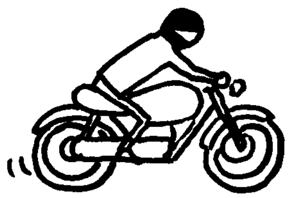

carrying


picking

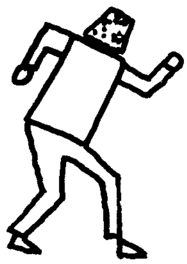

seeing ghosts

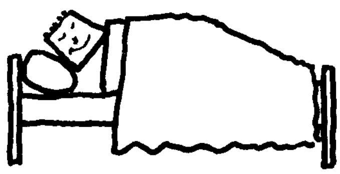

pointing


running

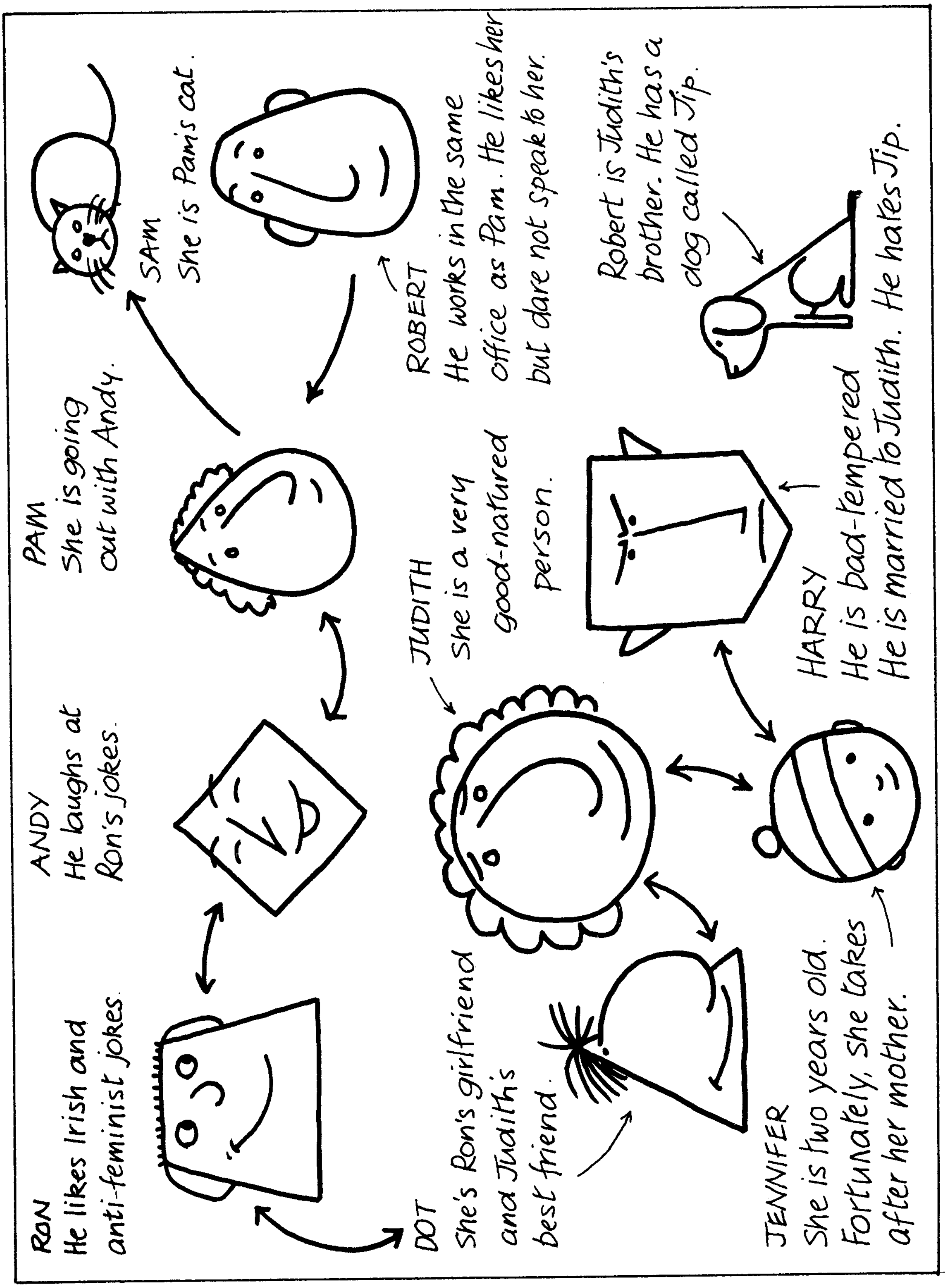

riding a bike


drinking


fighting

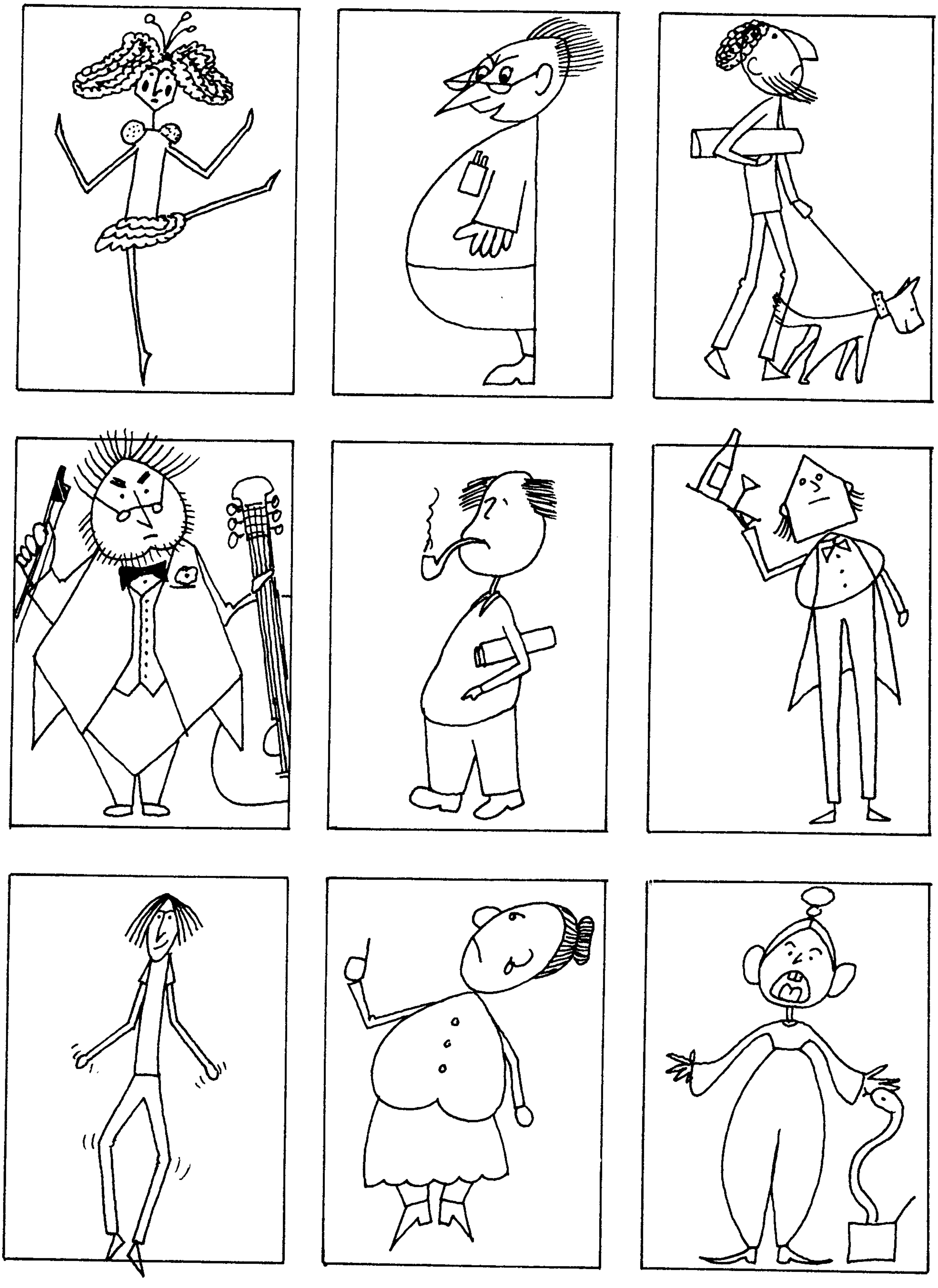

sleeping

How to draw
caricatures

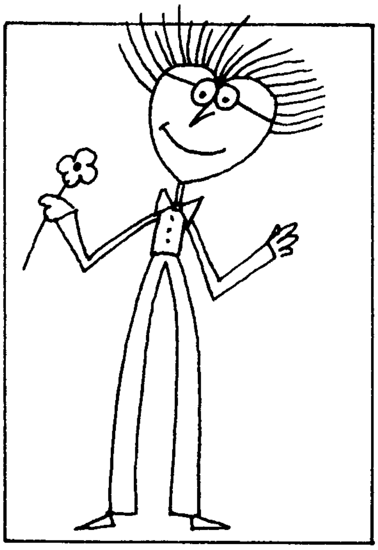
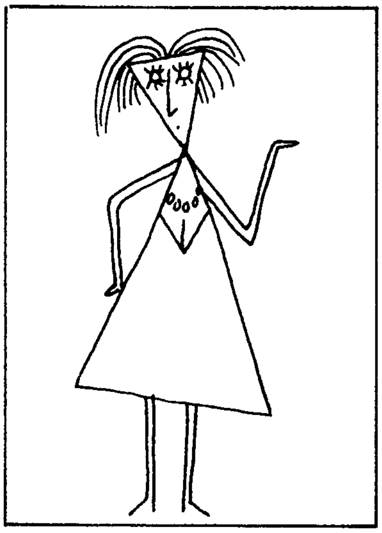
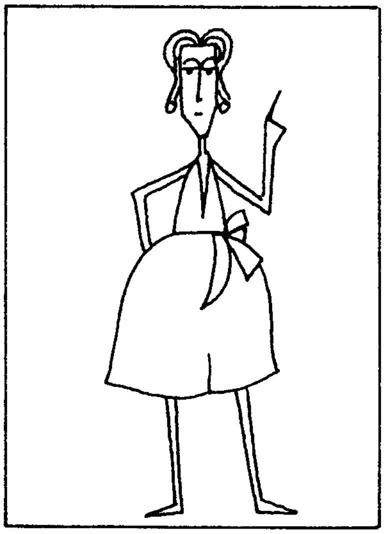
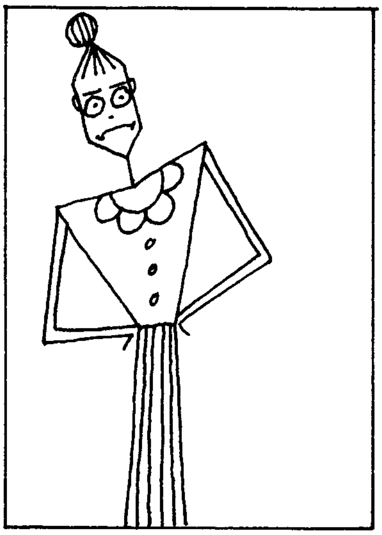
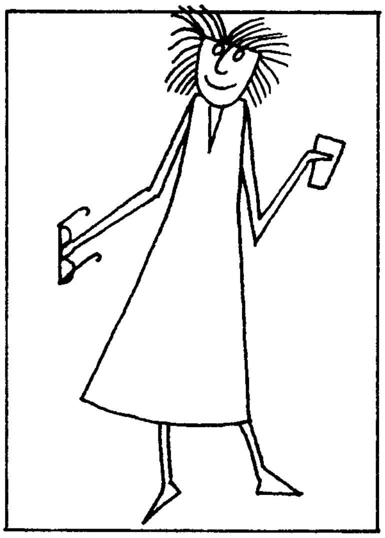
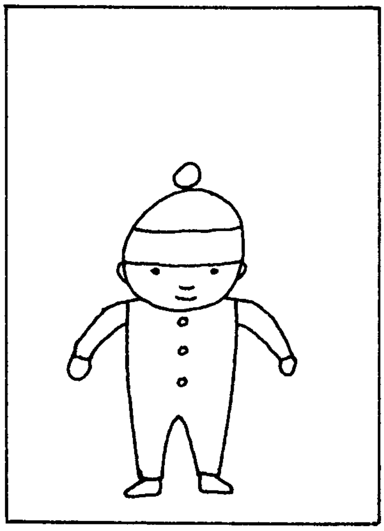
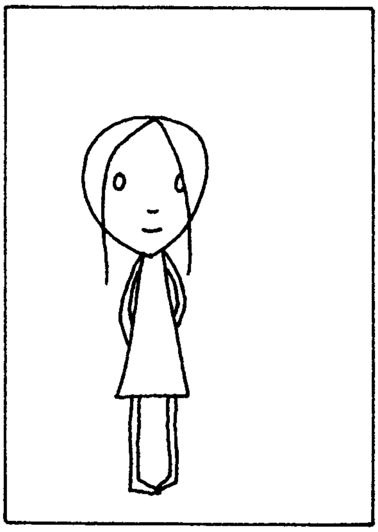
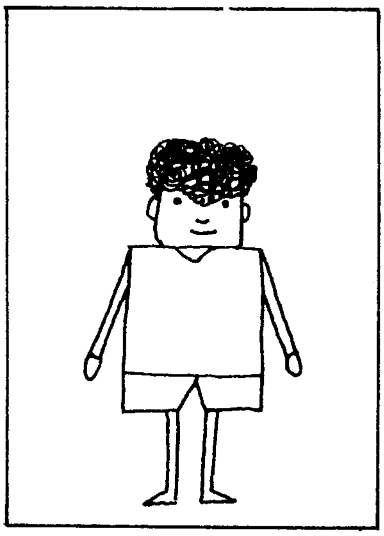


How to draw

caricatures



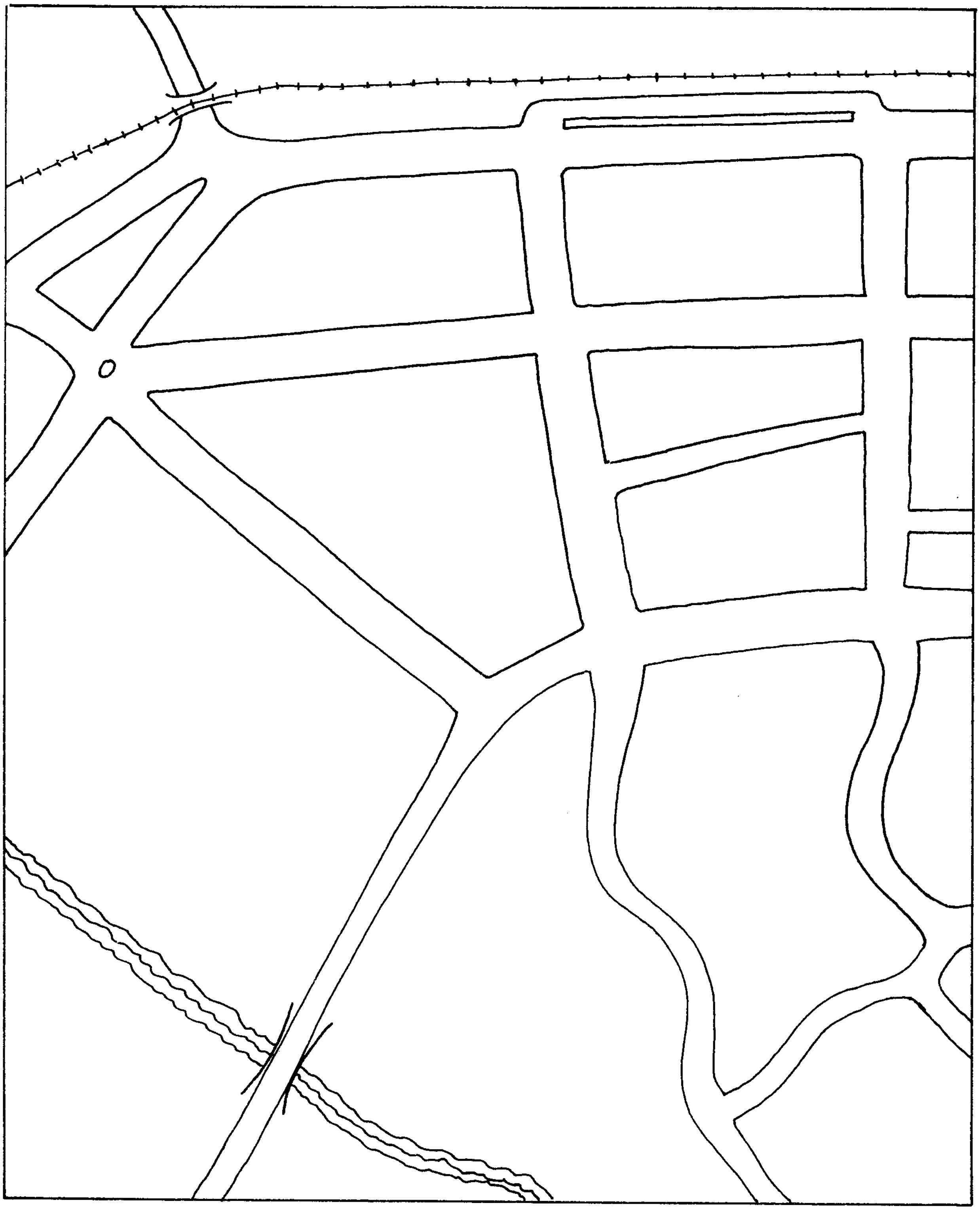
How to draw caricatures

How to draw

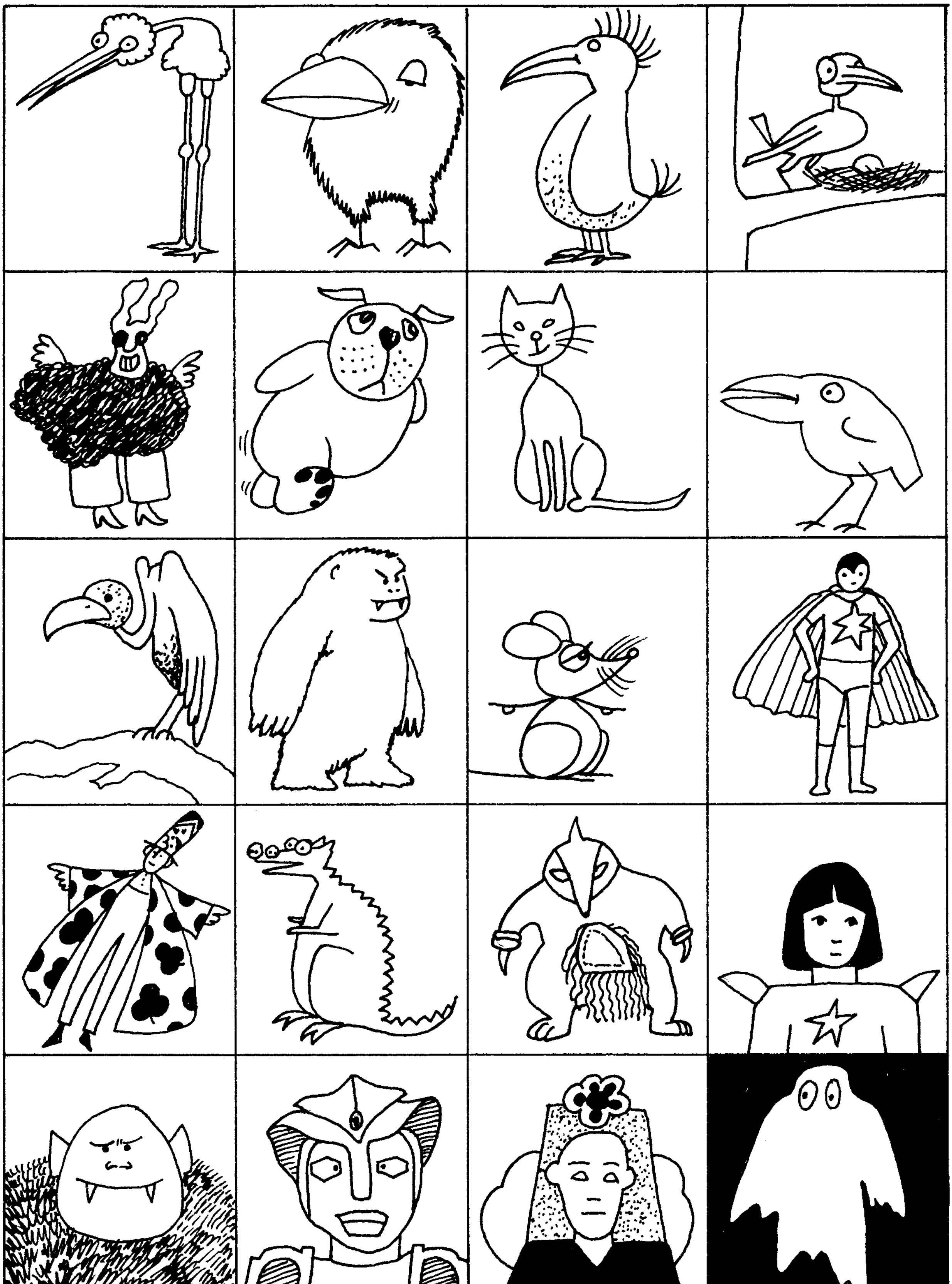
scenes

Your characters must live somewhere. There must be a context for things to happen in. Here is a map. Copy it and let the students decide where the schools, hospital, etc. should be.



How to draw

fantasy creatures

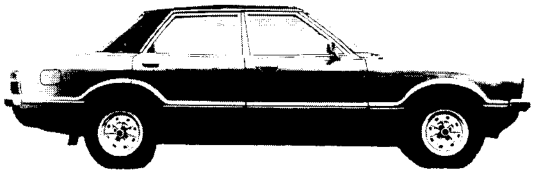


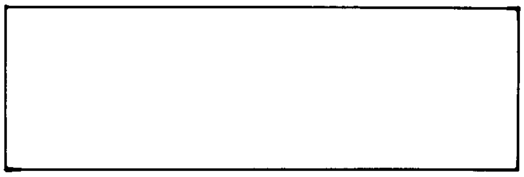
How to draw
animals and objects

If you want to draw from a real object or a photograph of it, there are, basically, two things to think of: first of all, the proportions of the basic shape(s) and secondly the angles of the edges of the shape.

Basic shape of objects

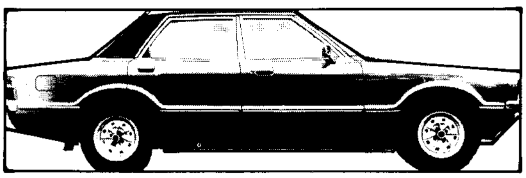
If you want to make a drawing of a car, first of all fit it into a very basic shape like a rectangle. Get the rectangle correct! Is it too fat? Make it slimmer! Is it too slim? Make it fatter! These are the only two questions to answer at this stage.

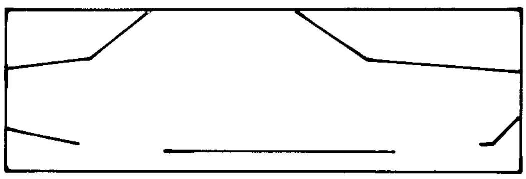




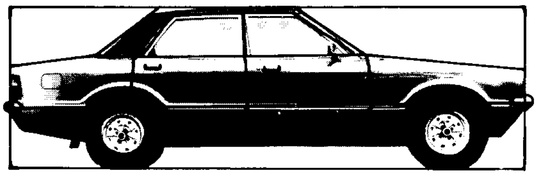
Angles of the edges of the shape

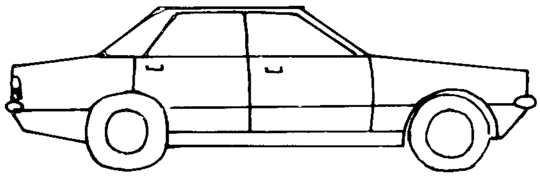
When you have got the proportion of the main rectangle correct, look for important internal shapes and get the angles correct.





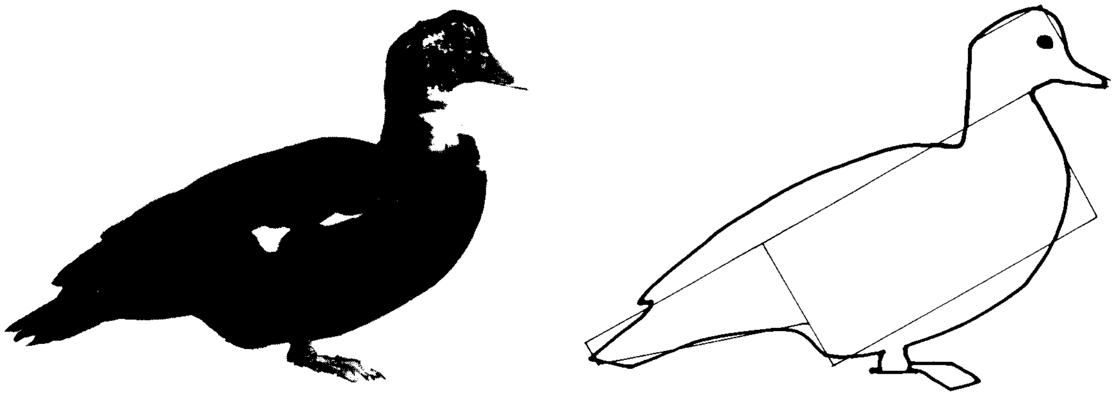
Now you have got the main proportions and shapes correct you can add the few essential details which will confirm to the viewer that it is a car.





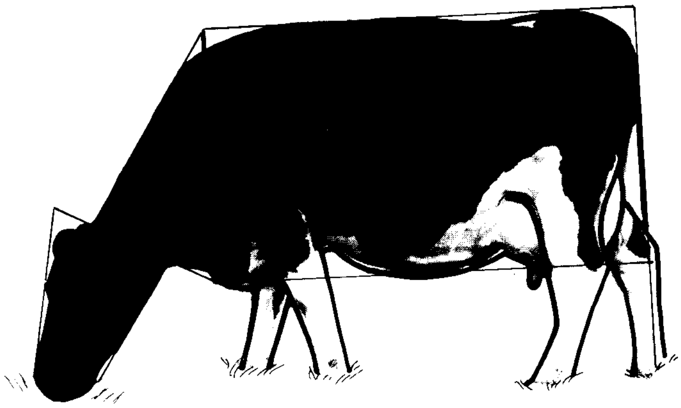
How to draw

animals and objects

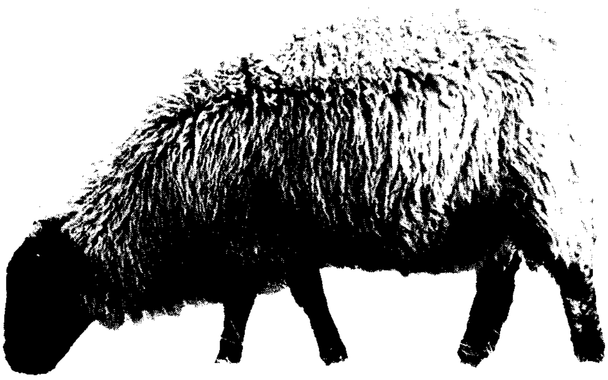


Here are examples of how to find basic shapes in a variety of creatures.

Once you have this basic shape you can put in a few important curves and details.



Find a rectangle which encloses the main shape of the animal or object. Get the proportions of the rectangle correct and you have 'captured' it!
Note: it is much easier to judge the proportions of a rectangle than of a circle or oval.

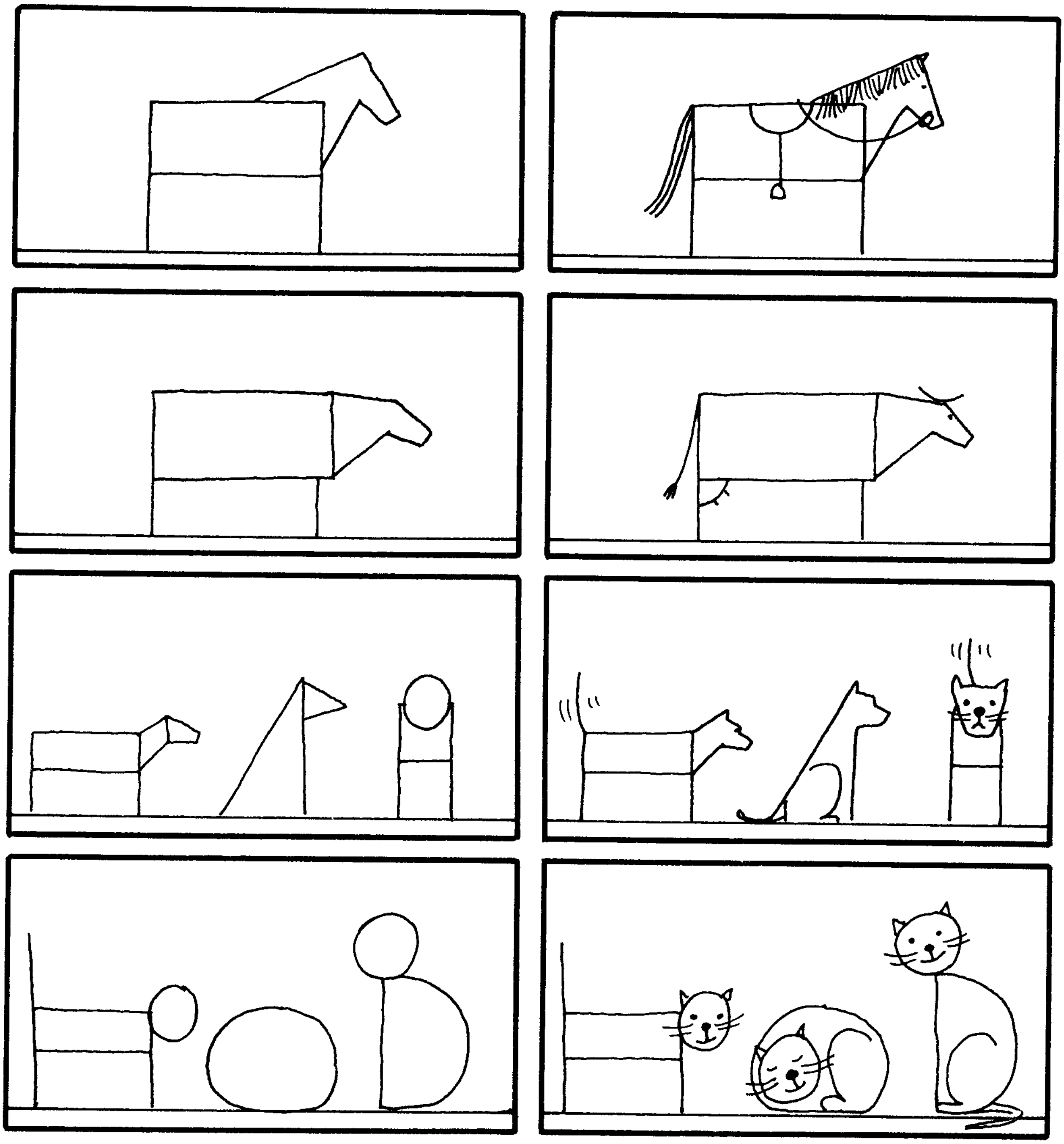


Try to find a rectangle for this sheep.

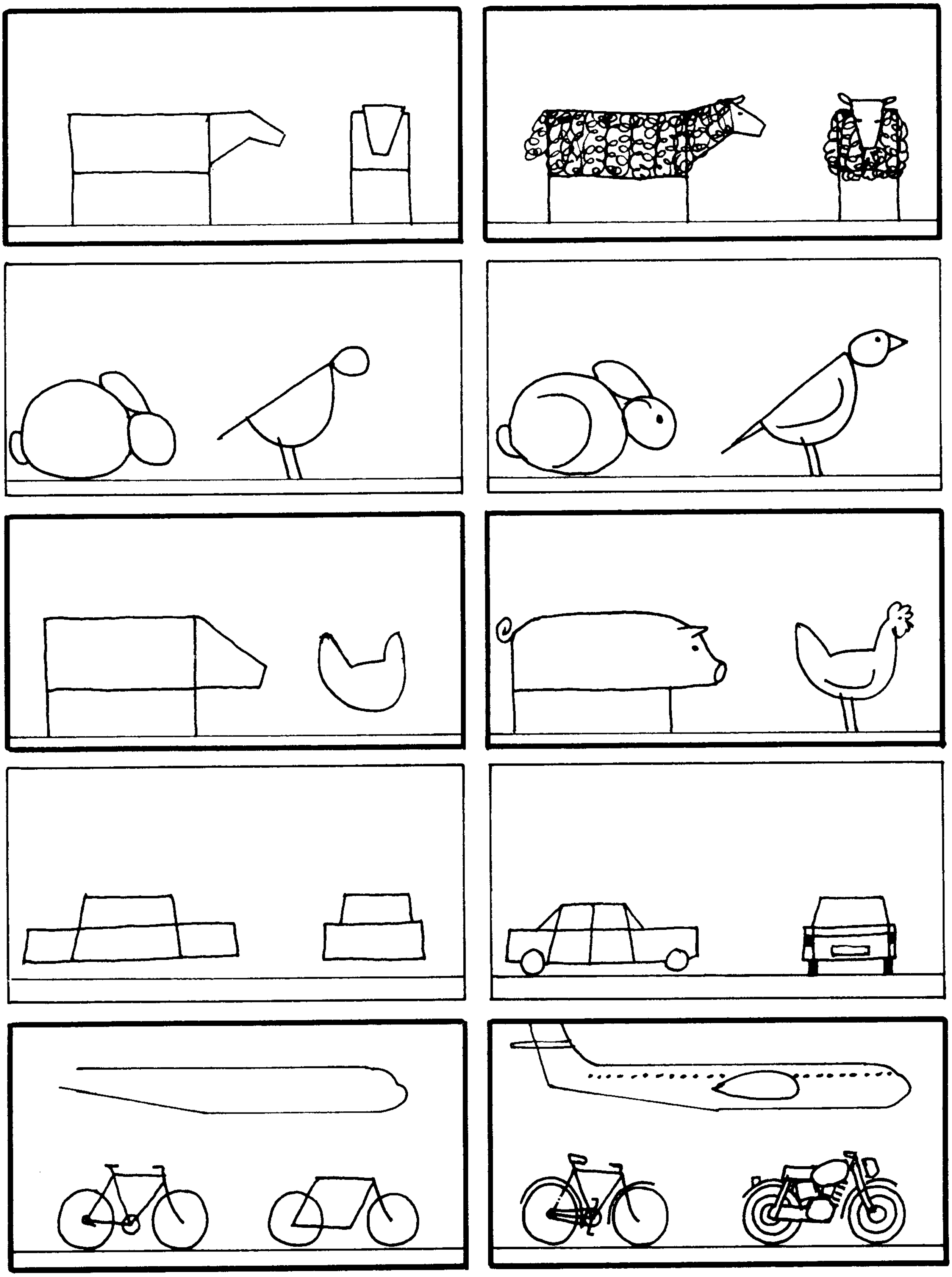
How to draw
animals and objects

There are many animals and objects drawn in this book which you may wish to copy.

On these two pages (29–30) you can see how I made the final drawings and how you can copy them. Above all, make sure you get the proportions of the areas, lines and angles right.



How to draw
animals and objects



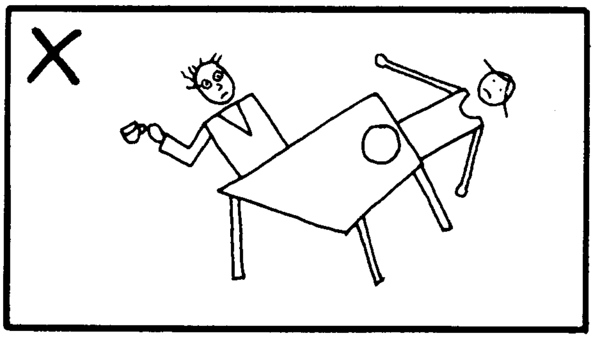
How to draw

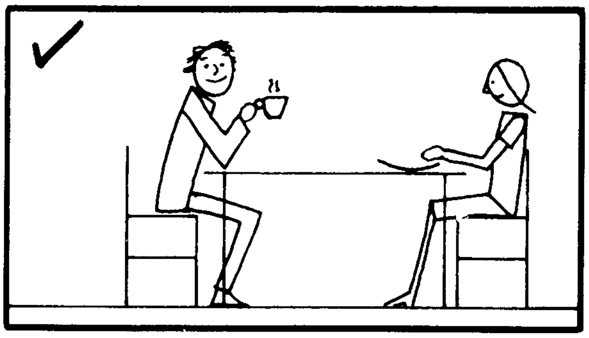
scenes and objects

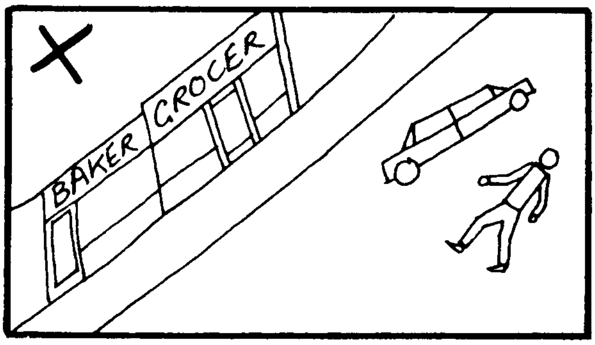
and avoid perspective

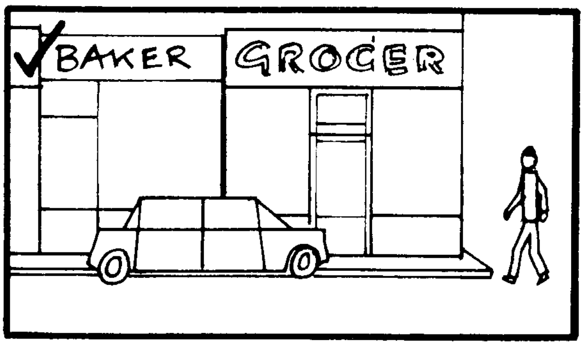
Avoid all perspective drawing if at all possible. Draw buildings and similar objects face-on rather than going away from you. It is nearly always possible! Compare the drawings below. On the left are some typical attempts to draw perspective. On the right is the easy and effective solution.

On the right nearly all the lines of the furniture and the buildings are either vertical or horizontal. Also note that the chairs, the table and the people's feet are on the ground line.

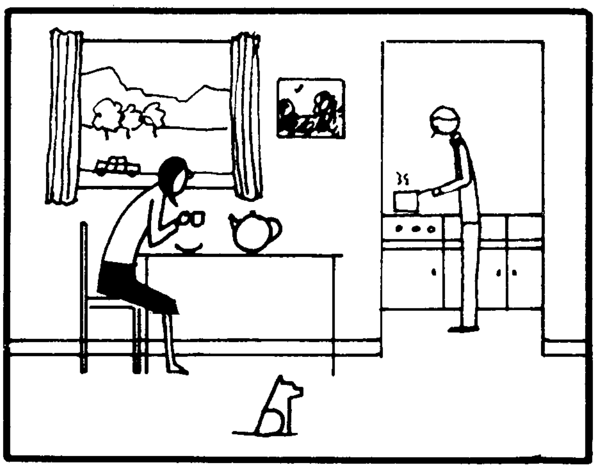


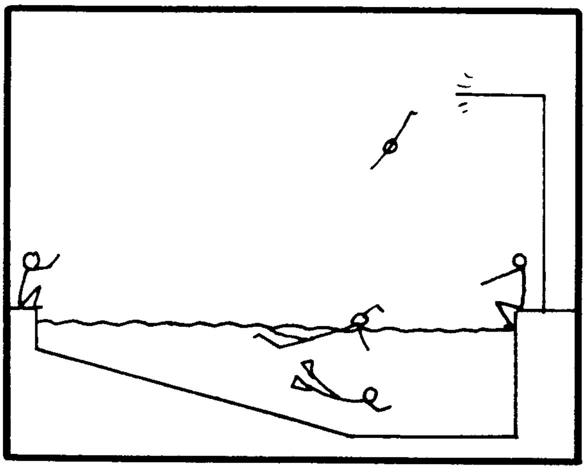






Here are two more. There are many more in the section on **settings.**

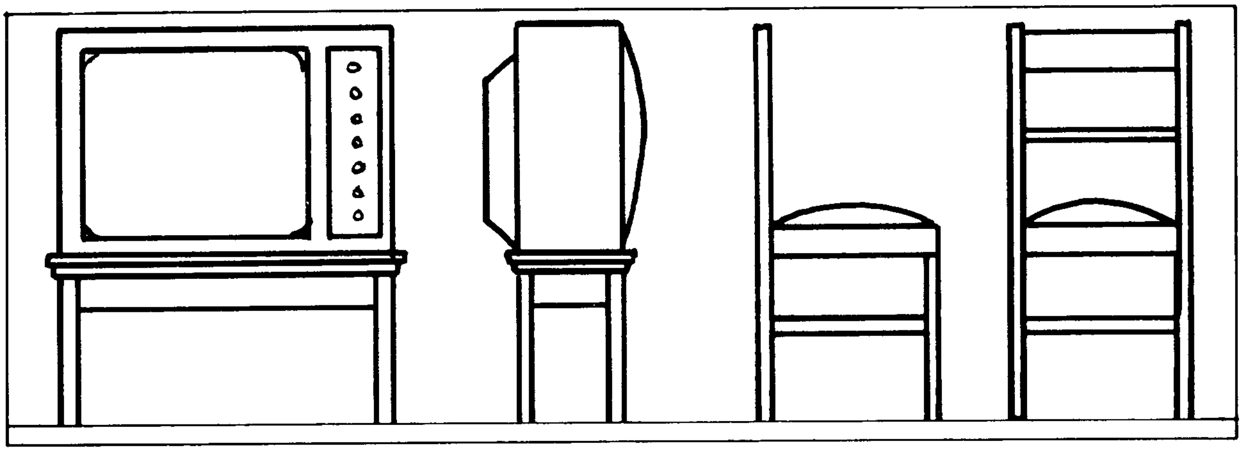




How to draw

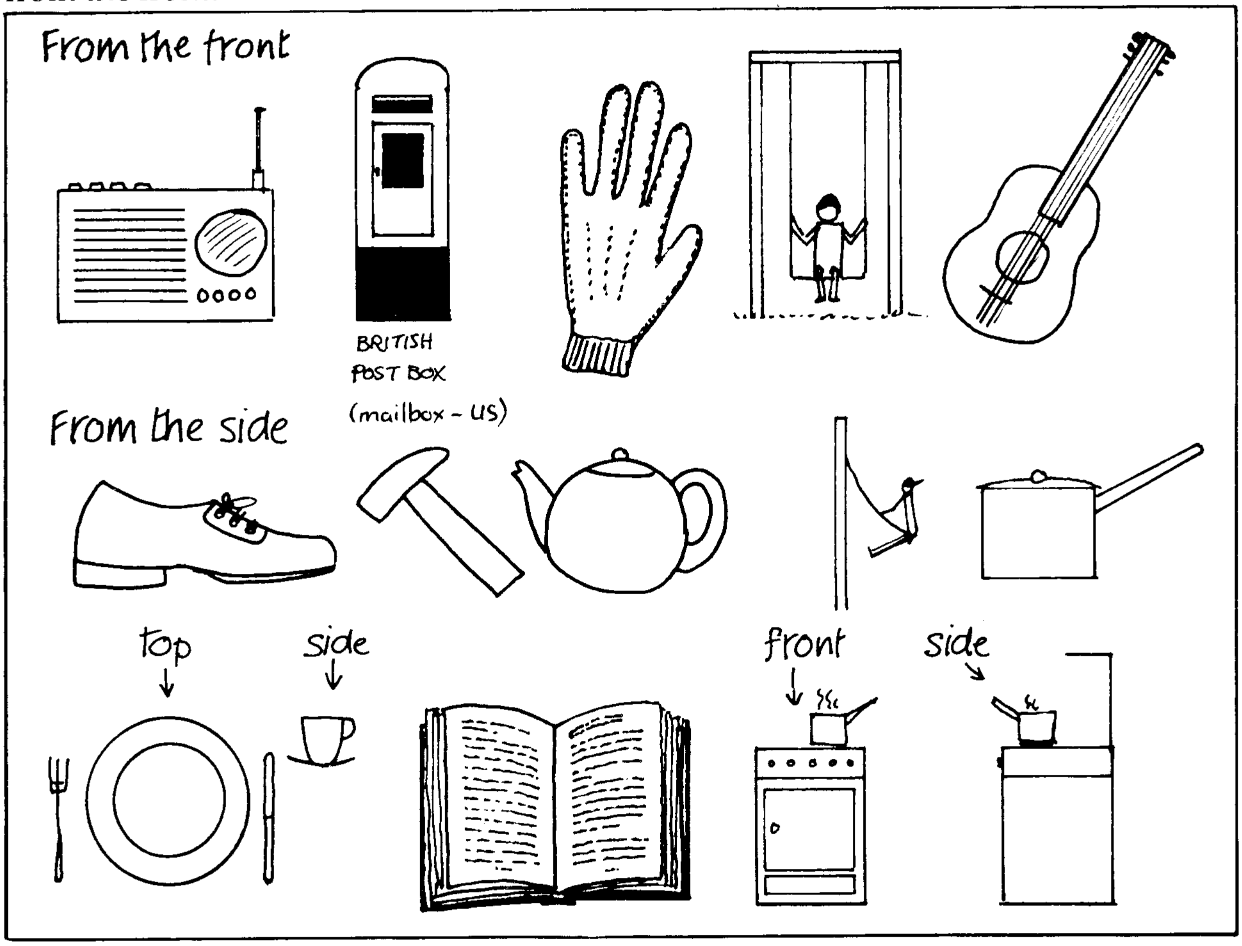
scenes and objects

Of course, when you draw something 'flat on', without perspective, you must still make decisions. You must decide which view to take. Some objects are easier to recognise from the front, some from the side.



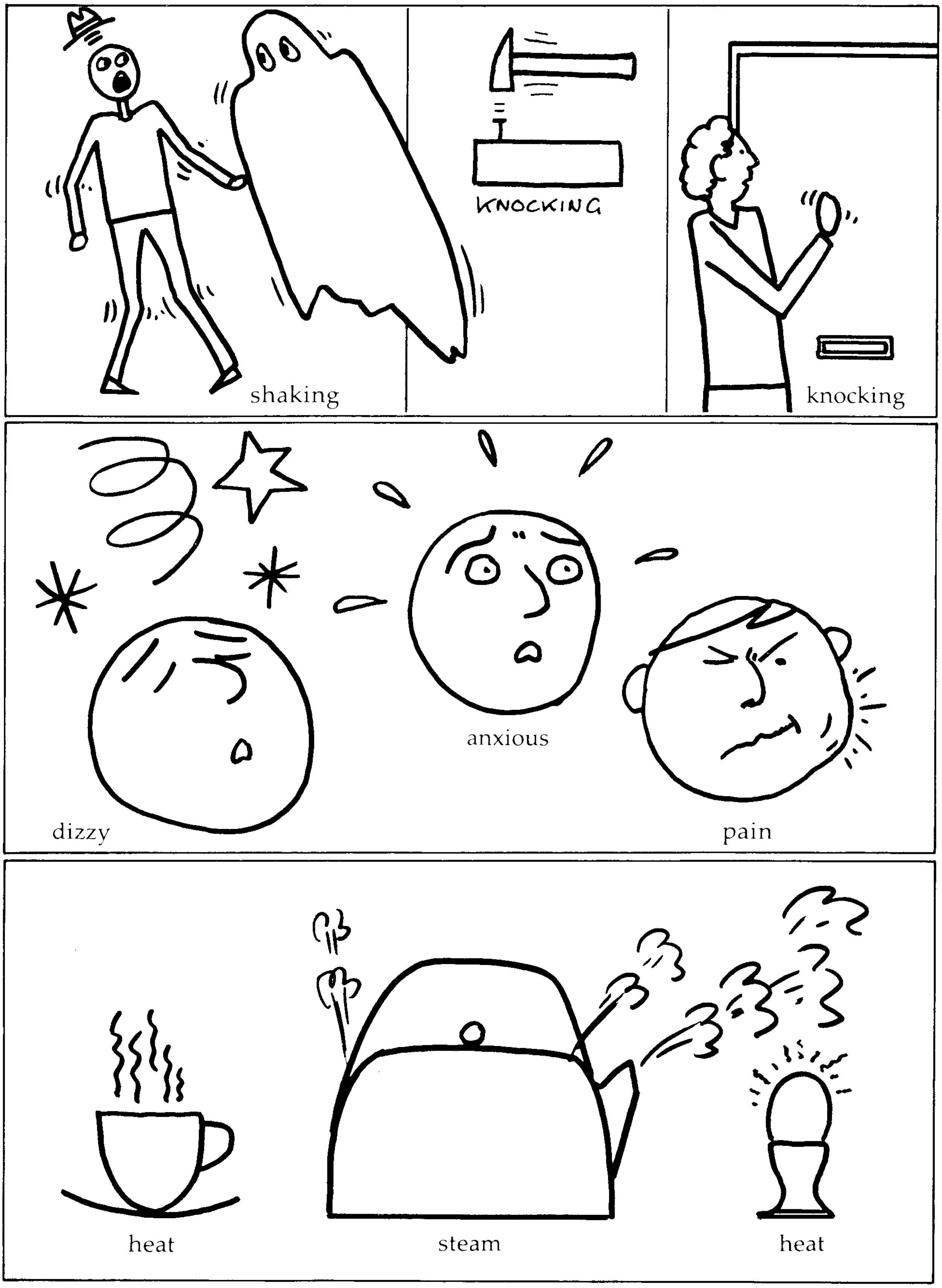
Televisions are most easily recognised from the front.

Chairs are most easily recognised from the side.



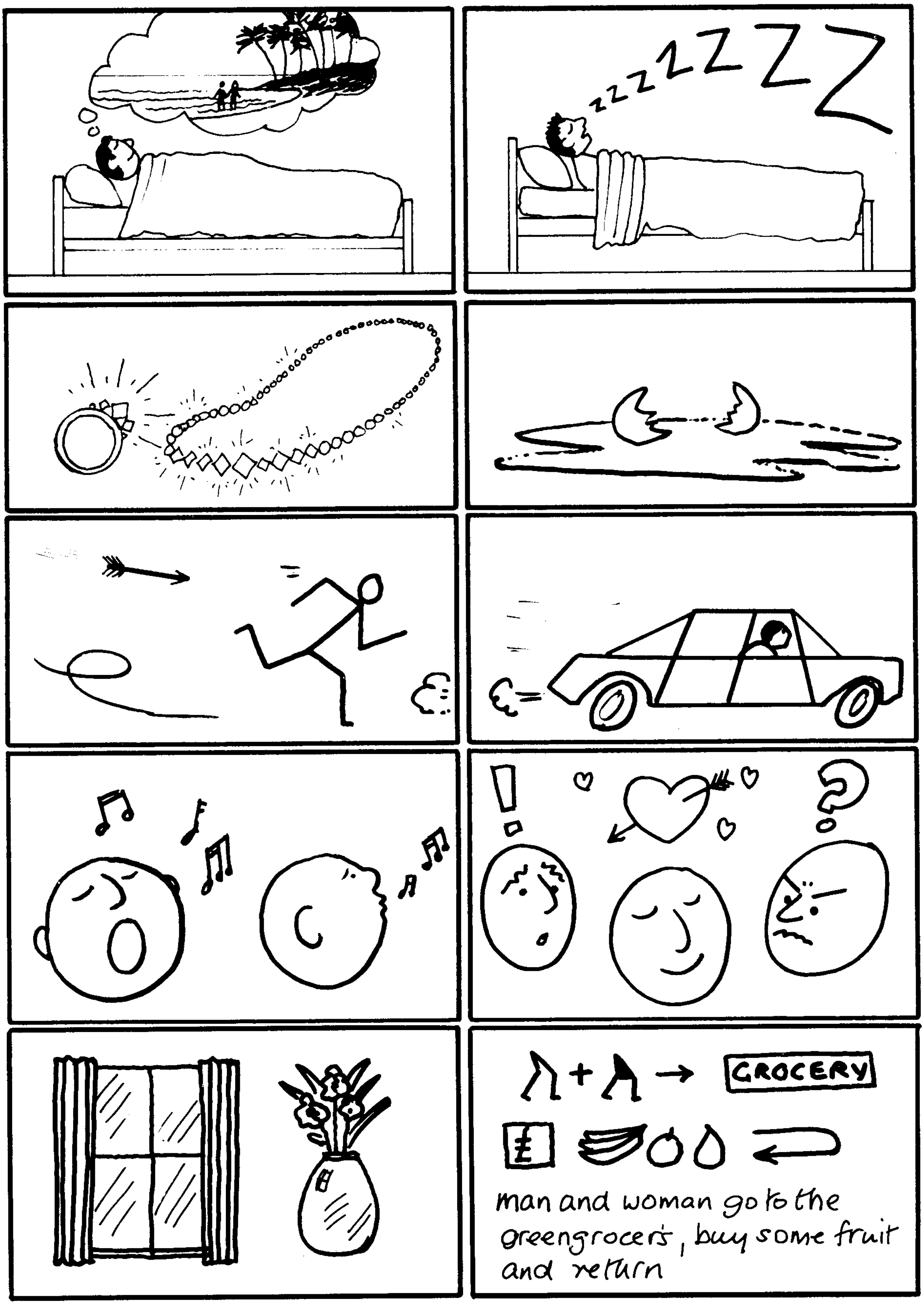
How to draw

special effects



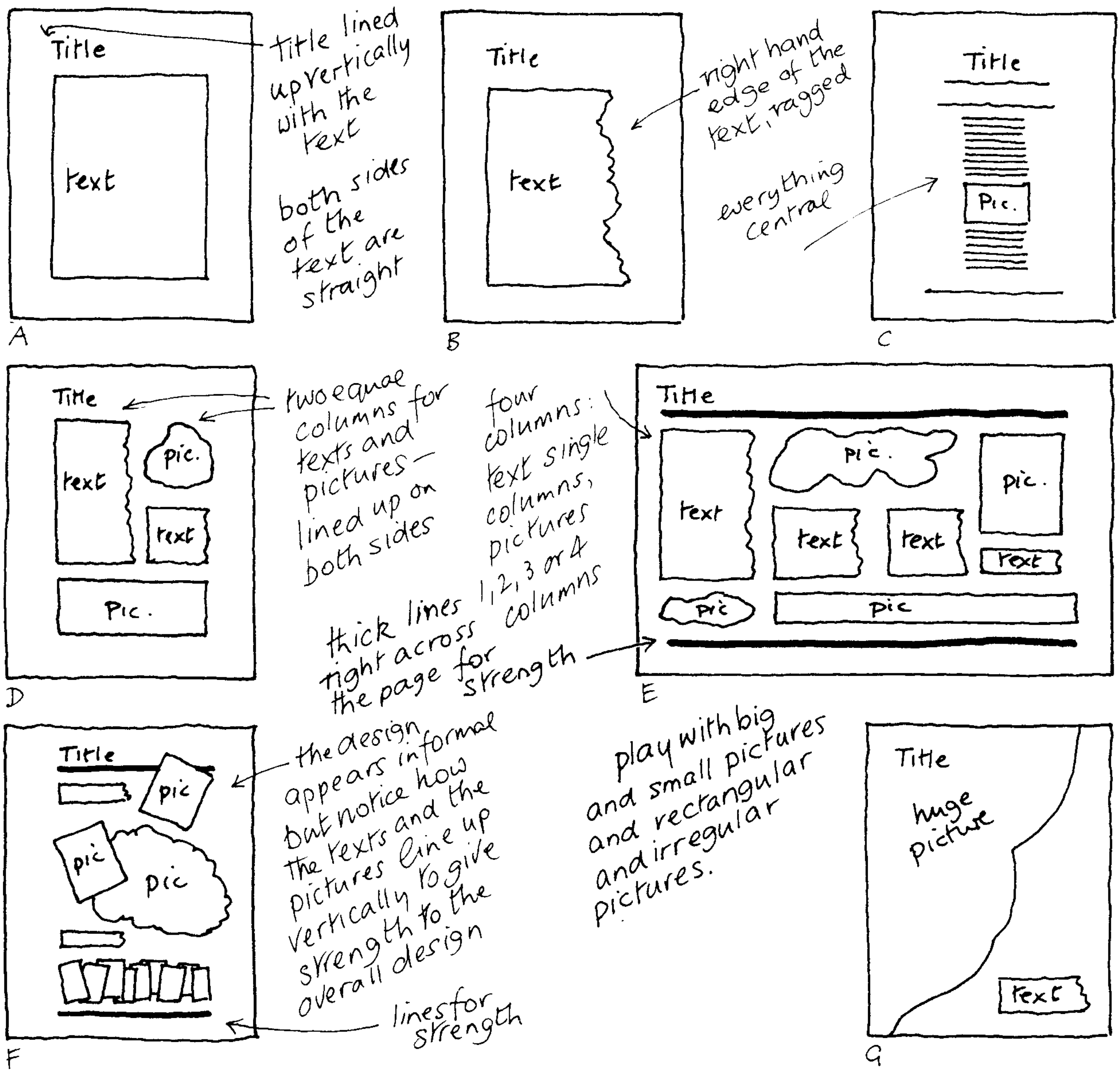
How to draw

special effects



How to design

handouts, posters, displays



A Traditional page design. Is it boring or dignified? It depends what it's for!

B The 'ragged' right hand edge of text adds informality and interest.

C Centralising (so easy with word processors) is attractive.

D Two-column designs are ordered but flexible to different elements.

E Displays can be as ordered or as chaotic as you wish.

F Underlying two column design gives order to an informal display.

G An example of really beginning to play with shapes and composition. Suitable perhaps for a poster.

2 Settings

When people say they cannot draw they often mean they cannot draw things in perspective. In fact, perspective (in the sense of parallel lines converging to a vanishing point) is usually unnecessary! Indeed, it is often clearer *not* to use perspective and it is certainly much faster. On page 37 I have drawn one of the pictures of the street in perspective in order to demonstrate that there is no particular gain.

If you draw flatly across the picture all the lines on buildings will be either vertical or horizontal. But avoid perspective even in the case of objects like cars or even a brush! (See page 31.

Thick and thin lines

In a scene there are a lot of lines: this can be confusing for the student. Of course, you can use colour to identify one subject from another. If you cannot use colour, as I cannot in this book, you must use different thicknesses of line. For example, draw all the stickpeople with a thick line and the background with a thin line.

Another way of separating people away from the background is to draw them as solid people or boxmen. In the following section I have used both stickpeople and boxpeople to show what the effect looks like.

Lines which are sketchy and which do not join up with other lines of the same object also cause confusion.

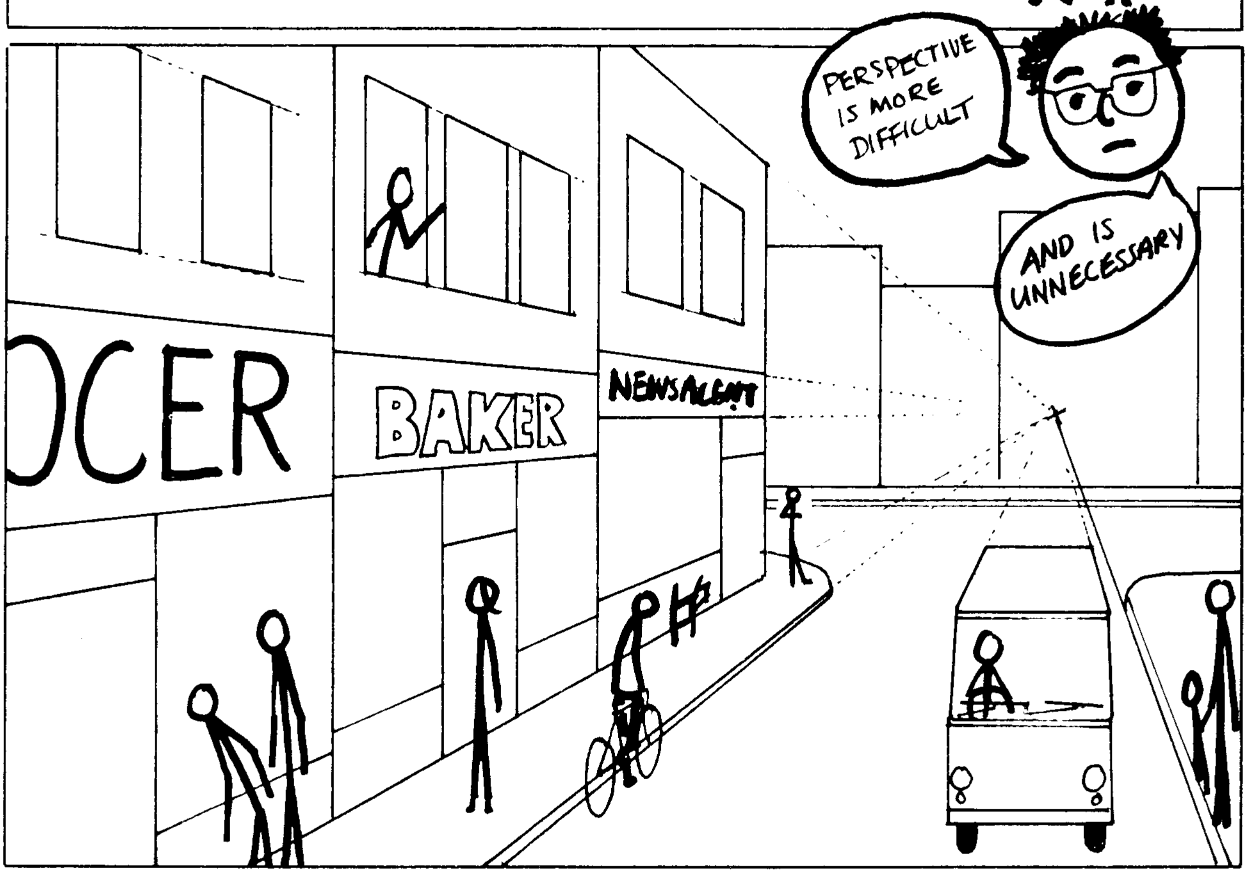
All these points relate to the 'gestalt' theory of visual perception, which argues that we gather together visual information we think belongs together.

For uses of settings by language teachers, see Section 6, pages 128-136.

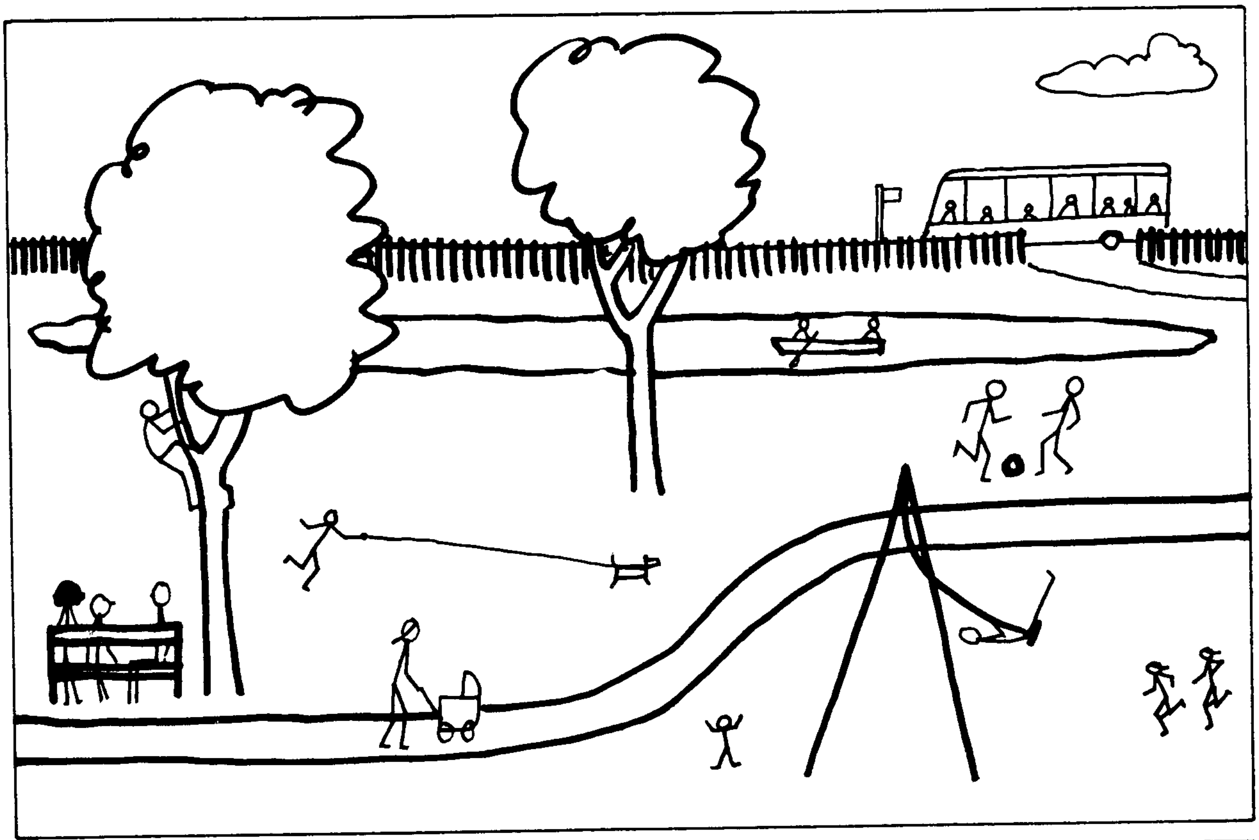
Settings

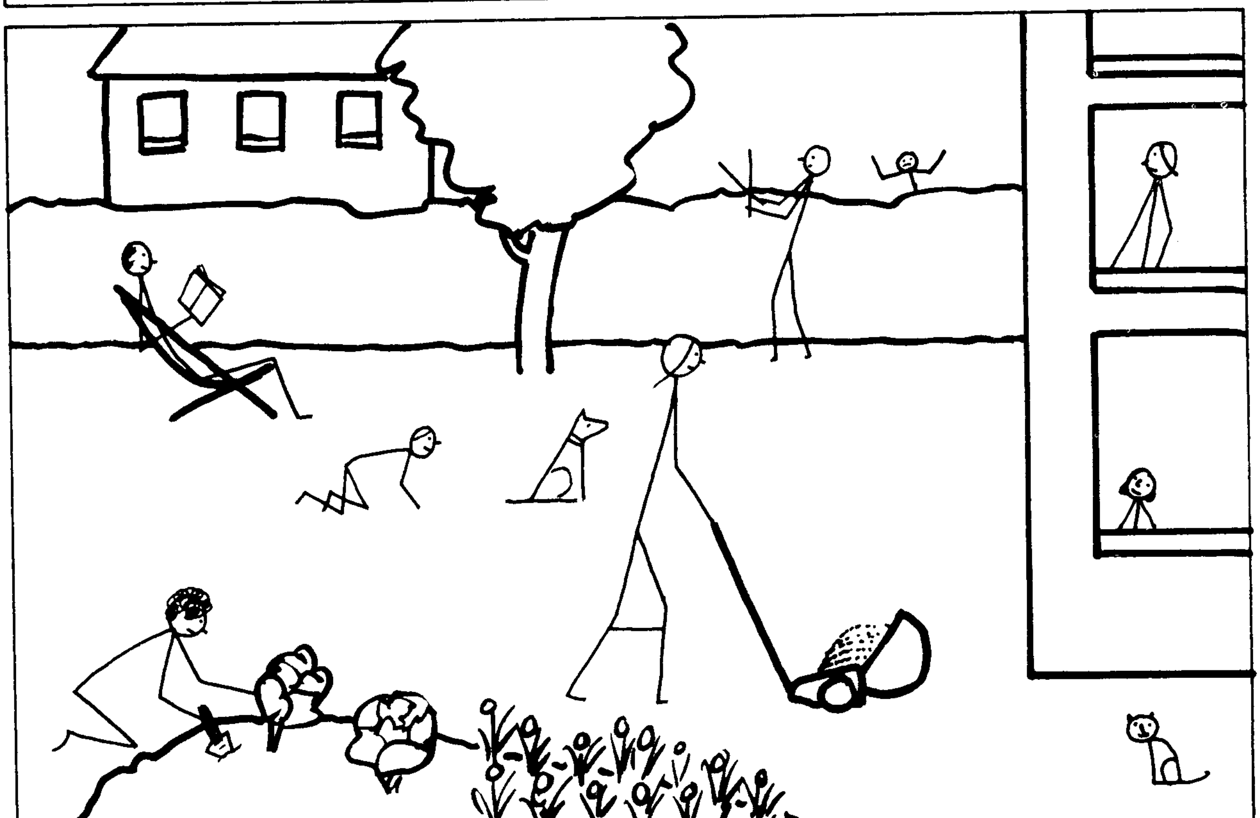
Street



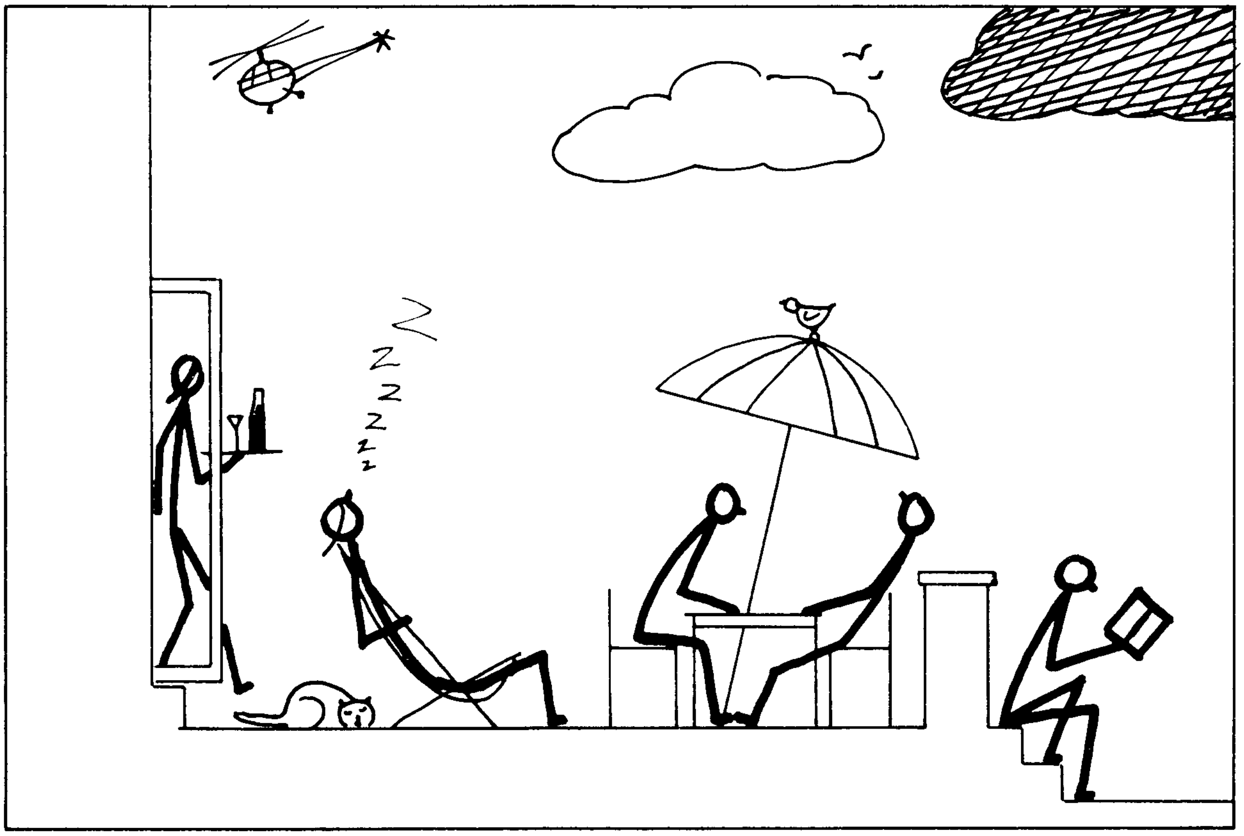


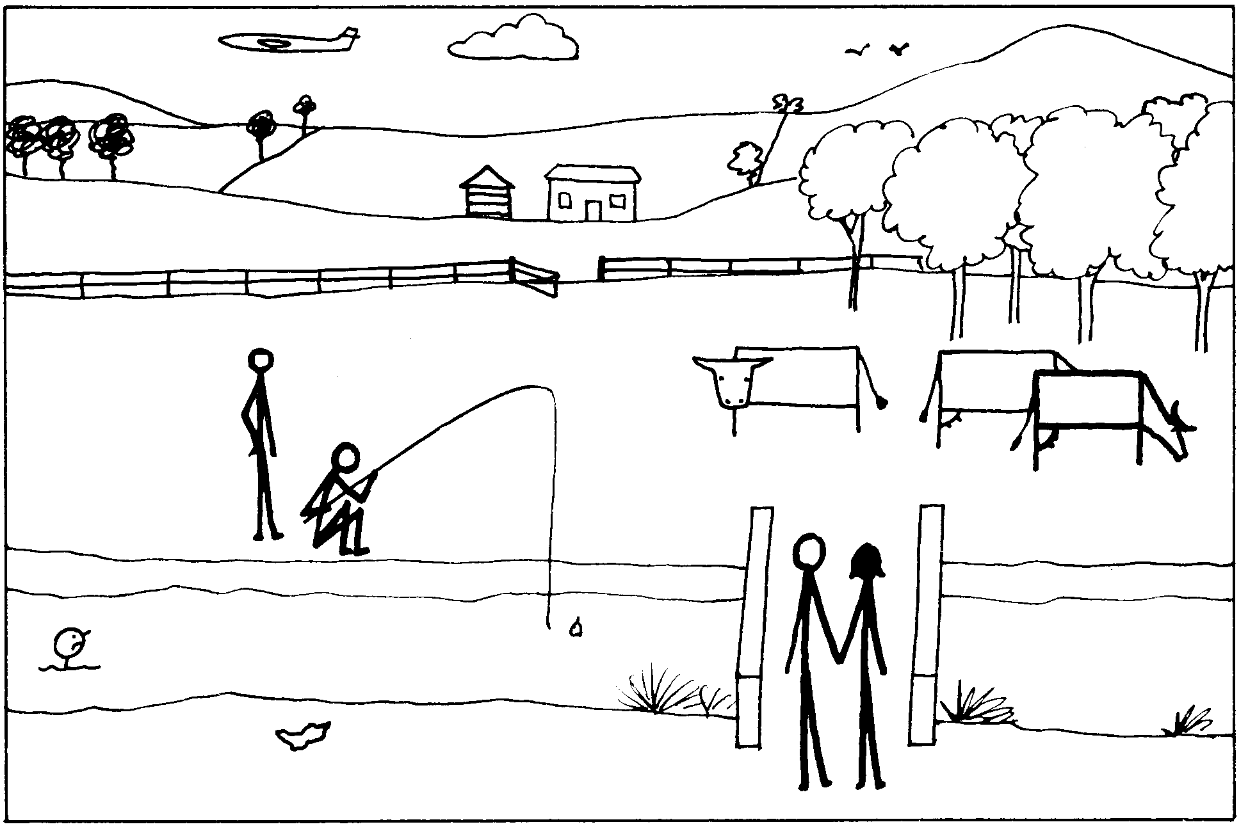
Park and garden





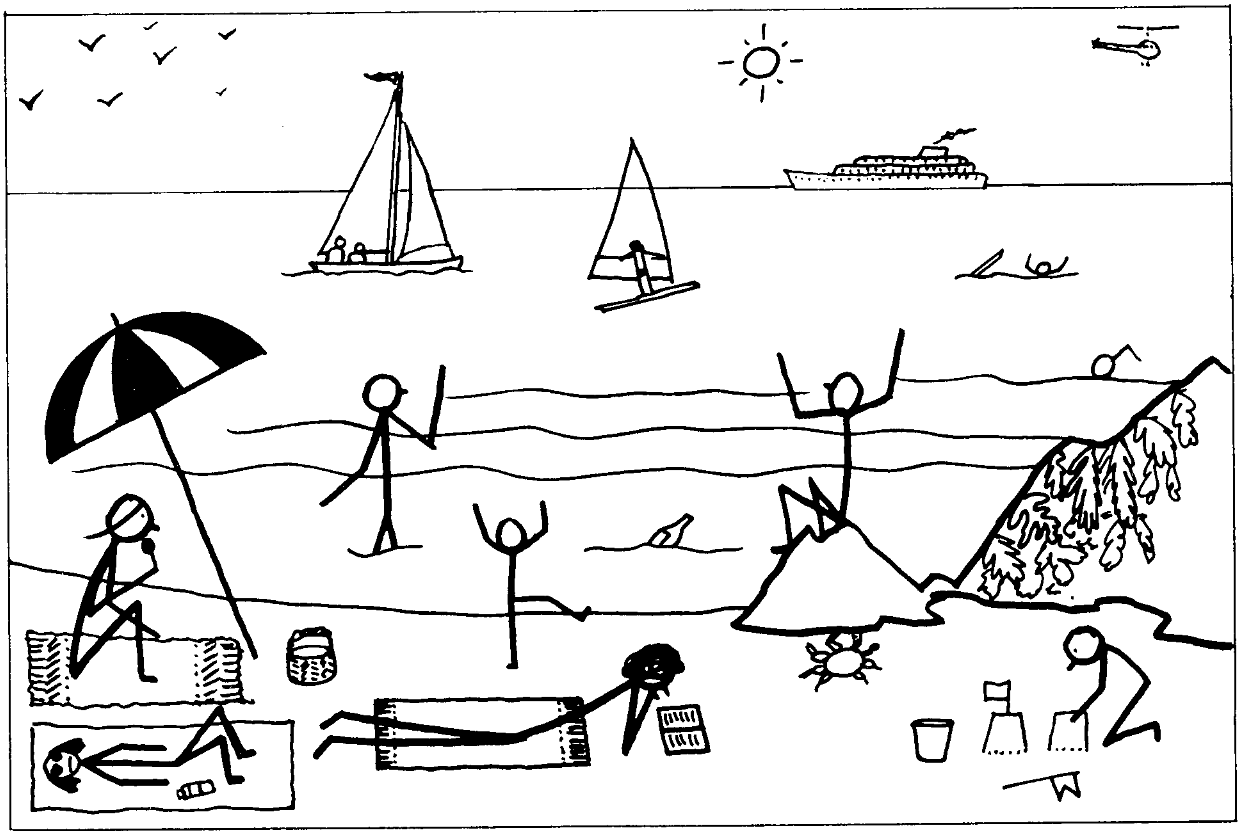
Terrace and countryside





Settings

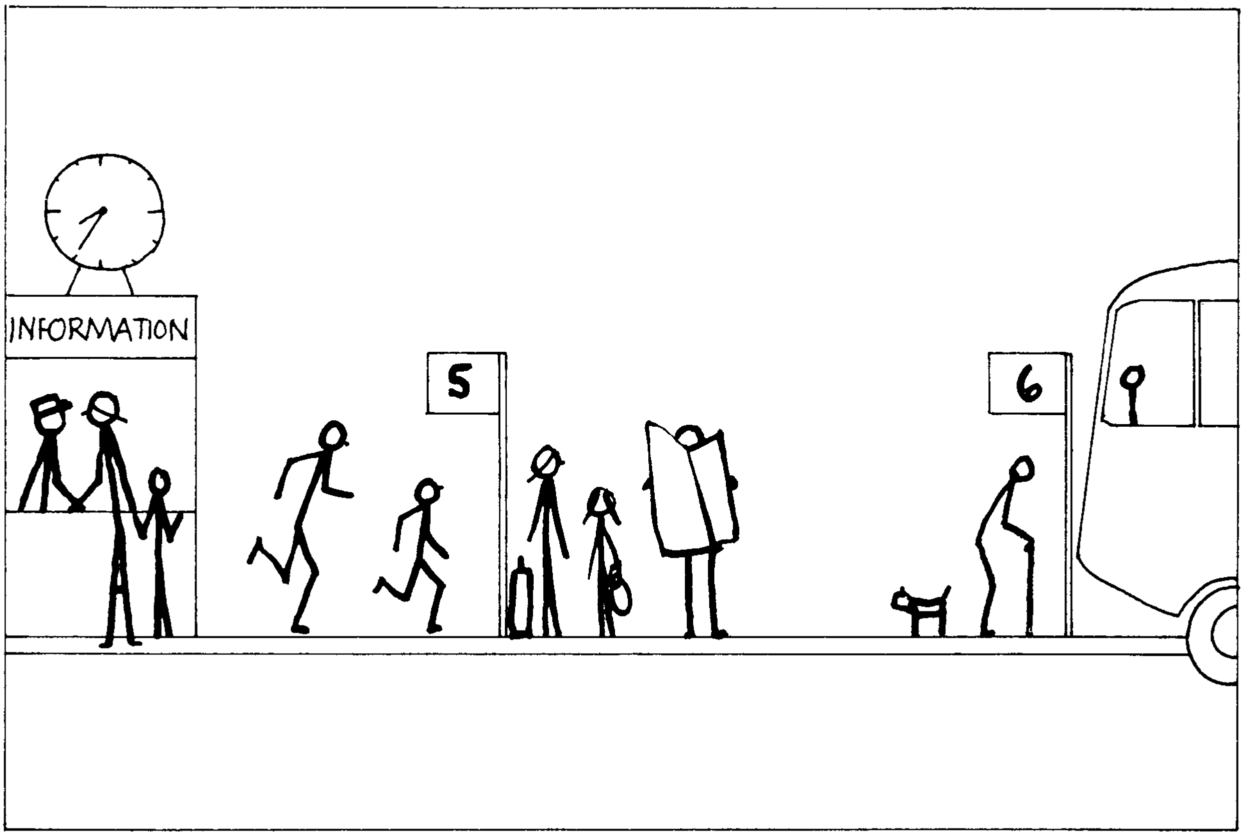
Beach and mountains

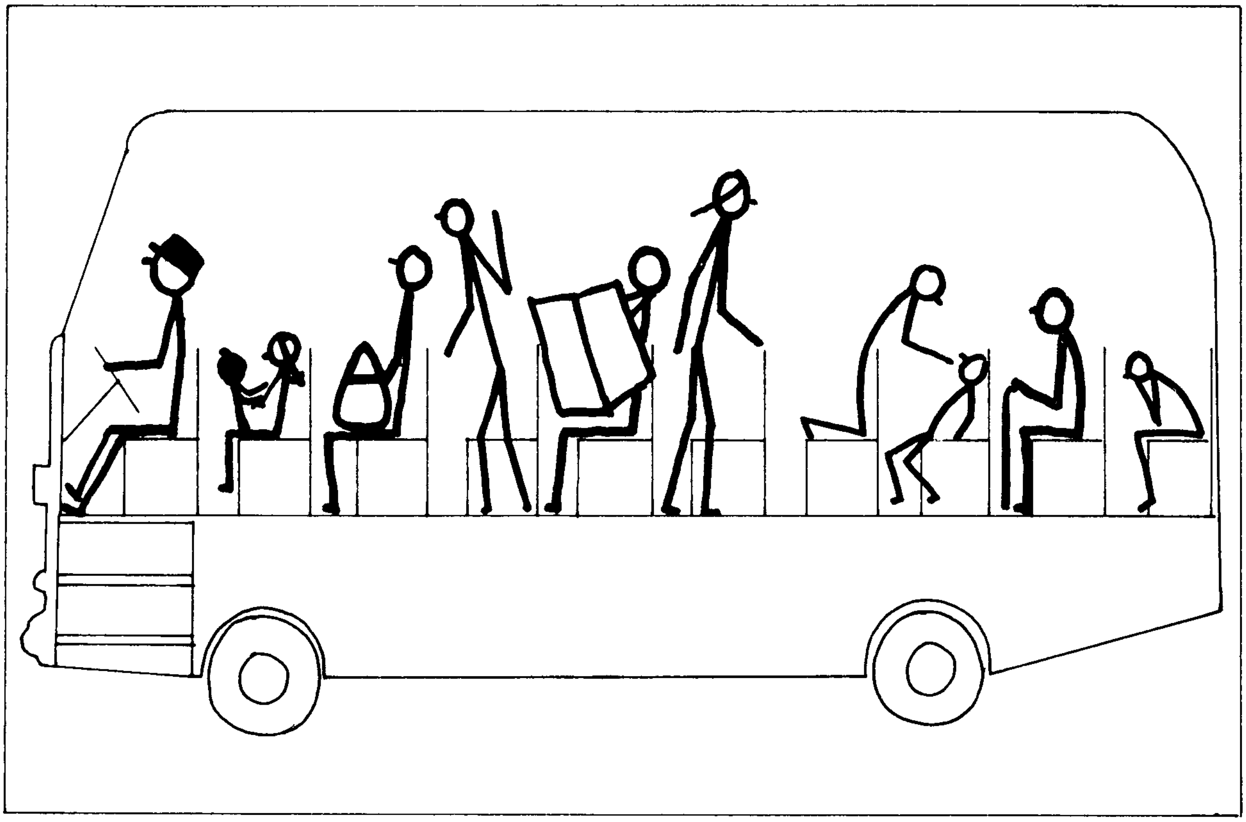




Settings

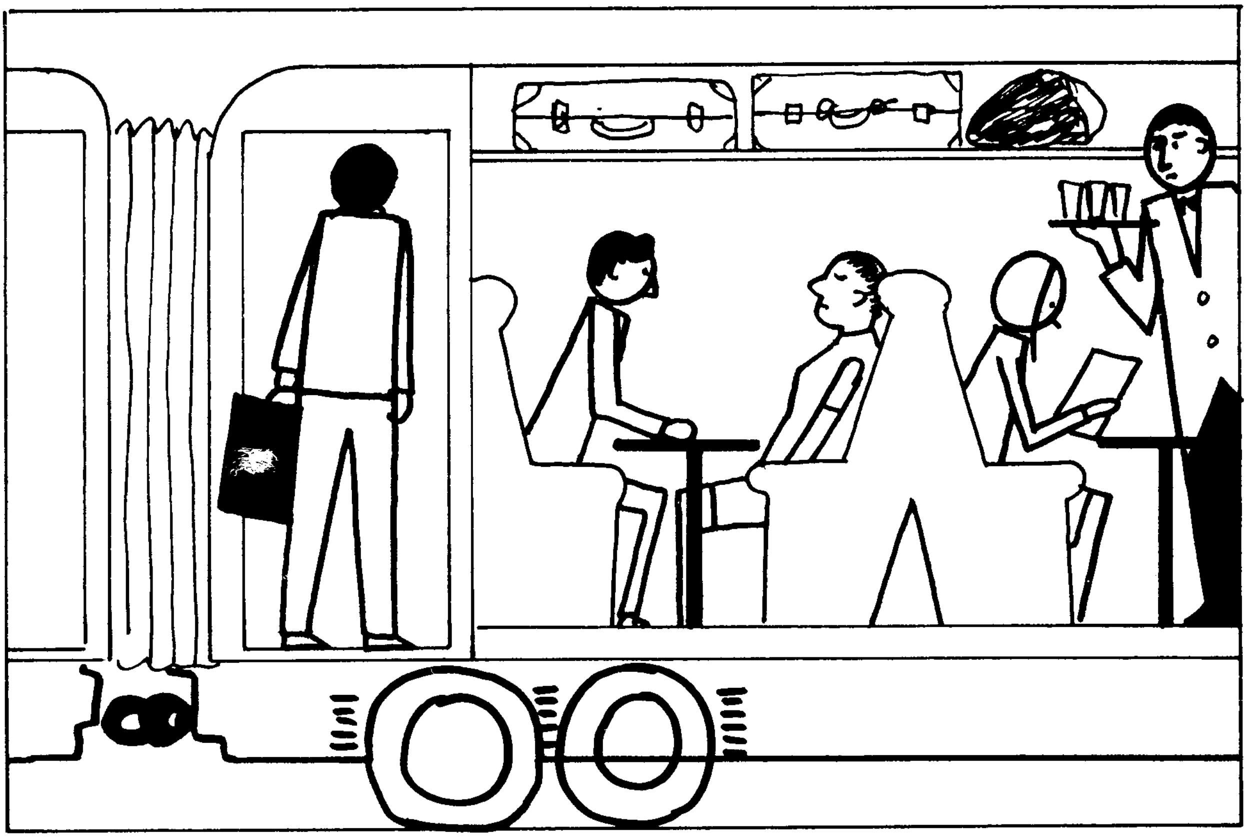
Bus station and bus

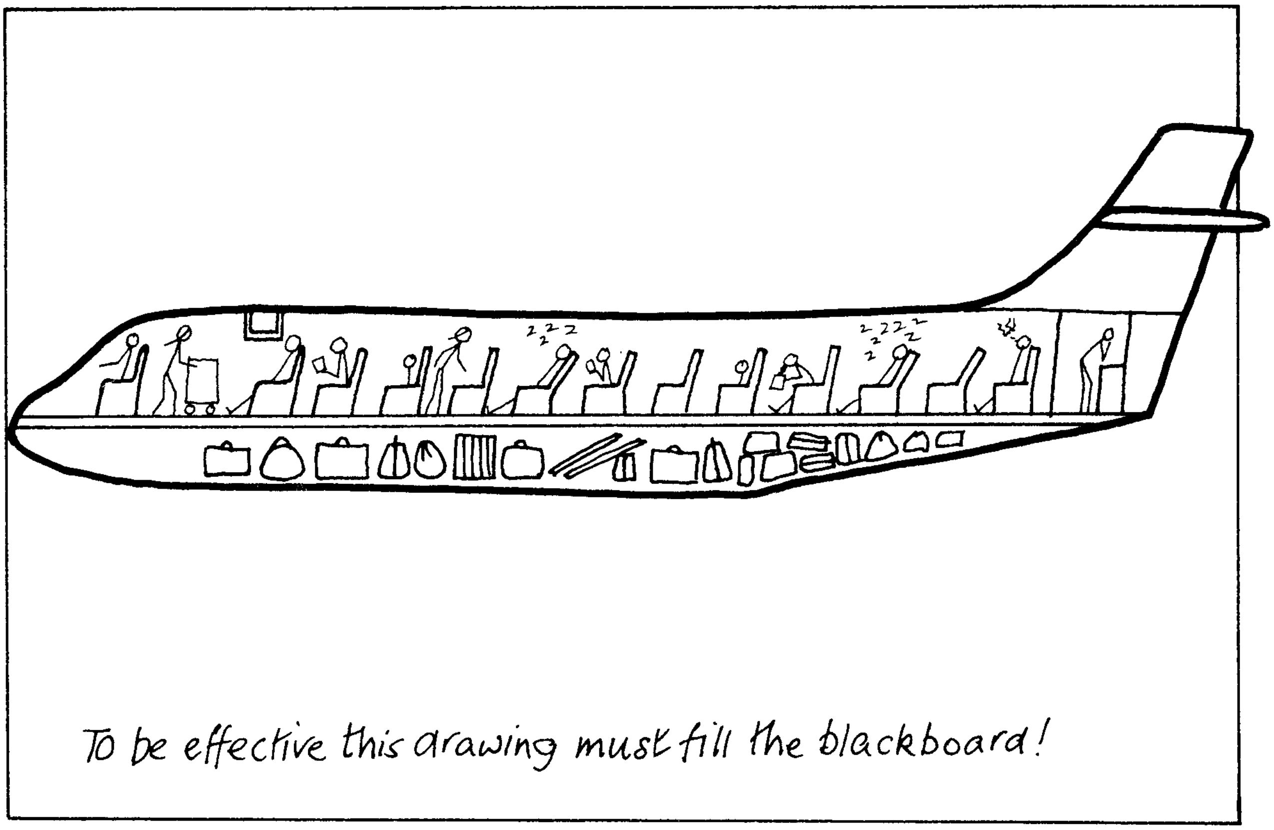




Settings

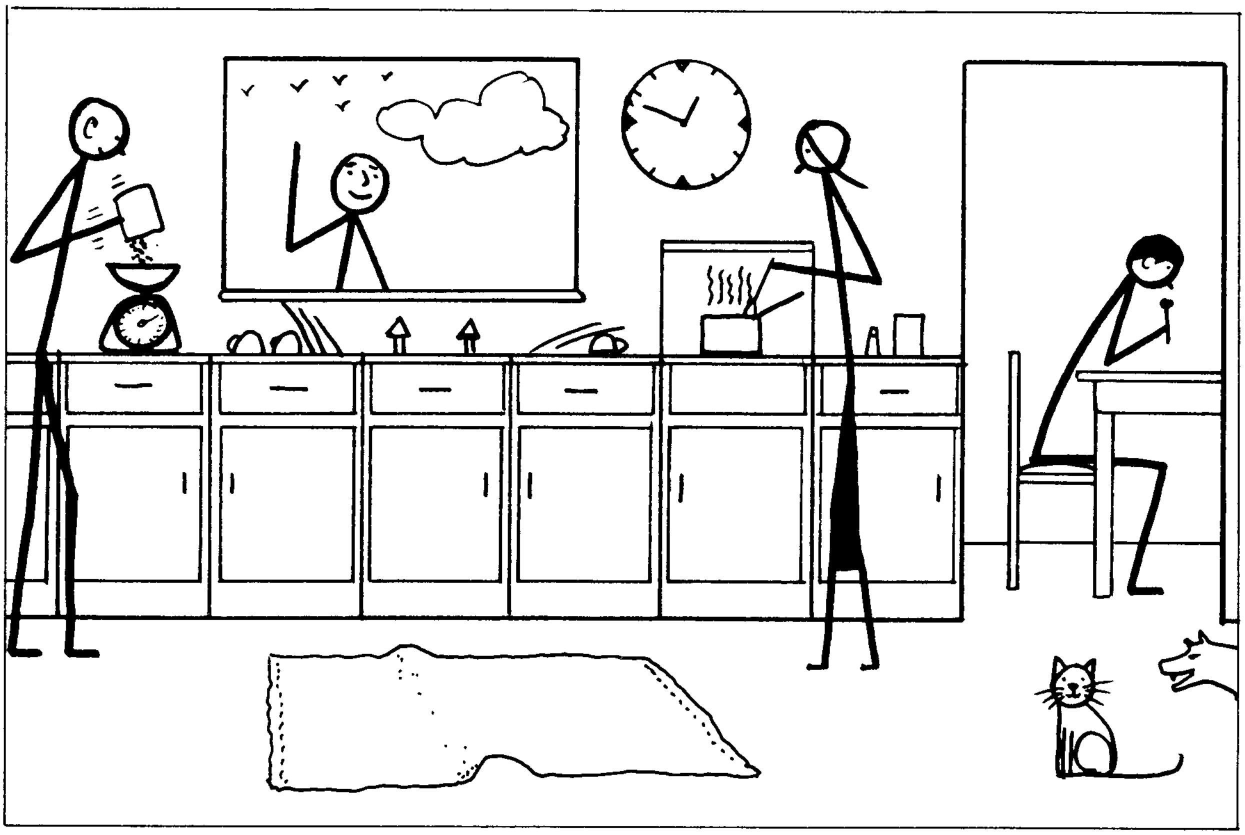
Train and aeroplane

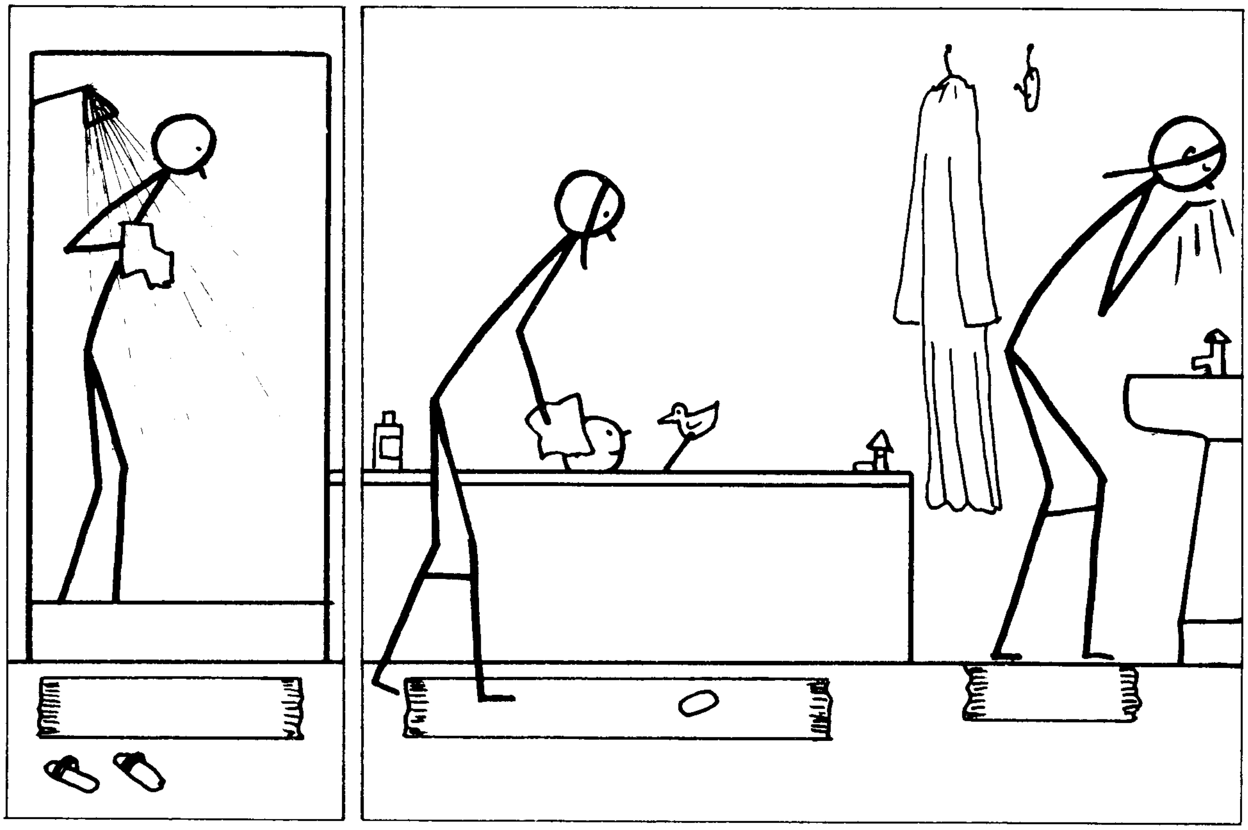




Settings

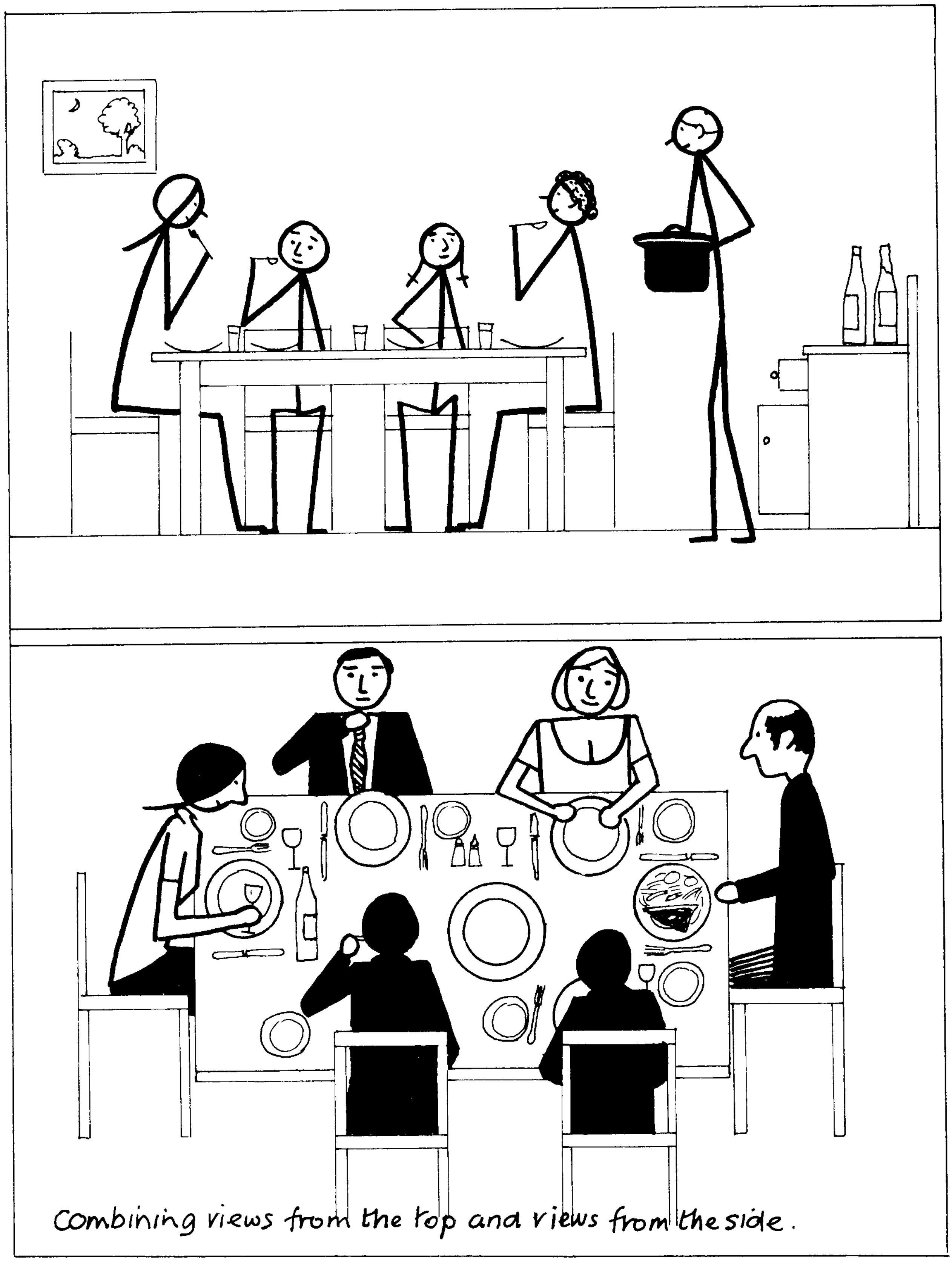
Kitchen and bathroom





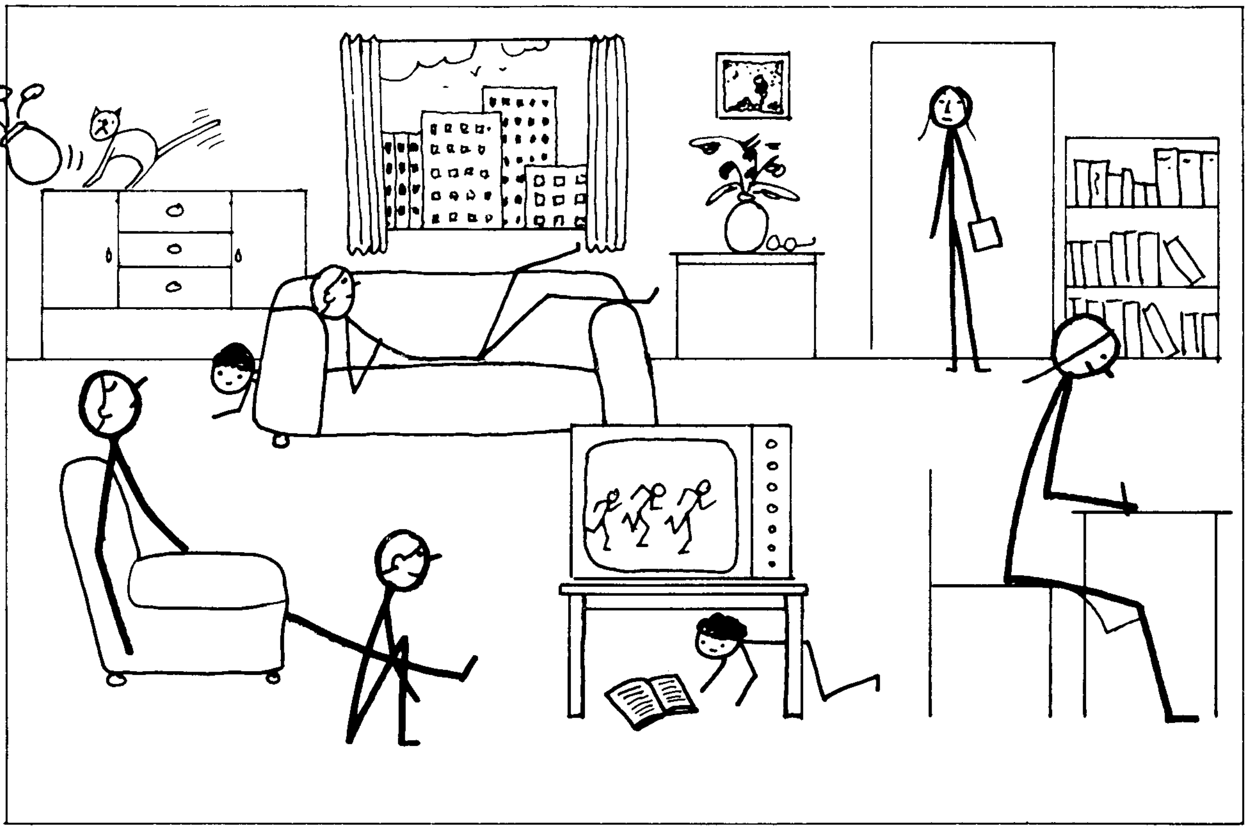
Settings

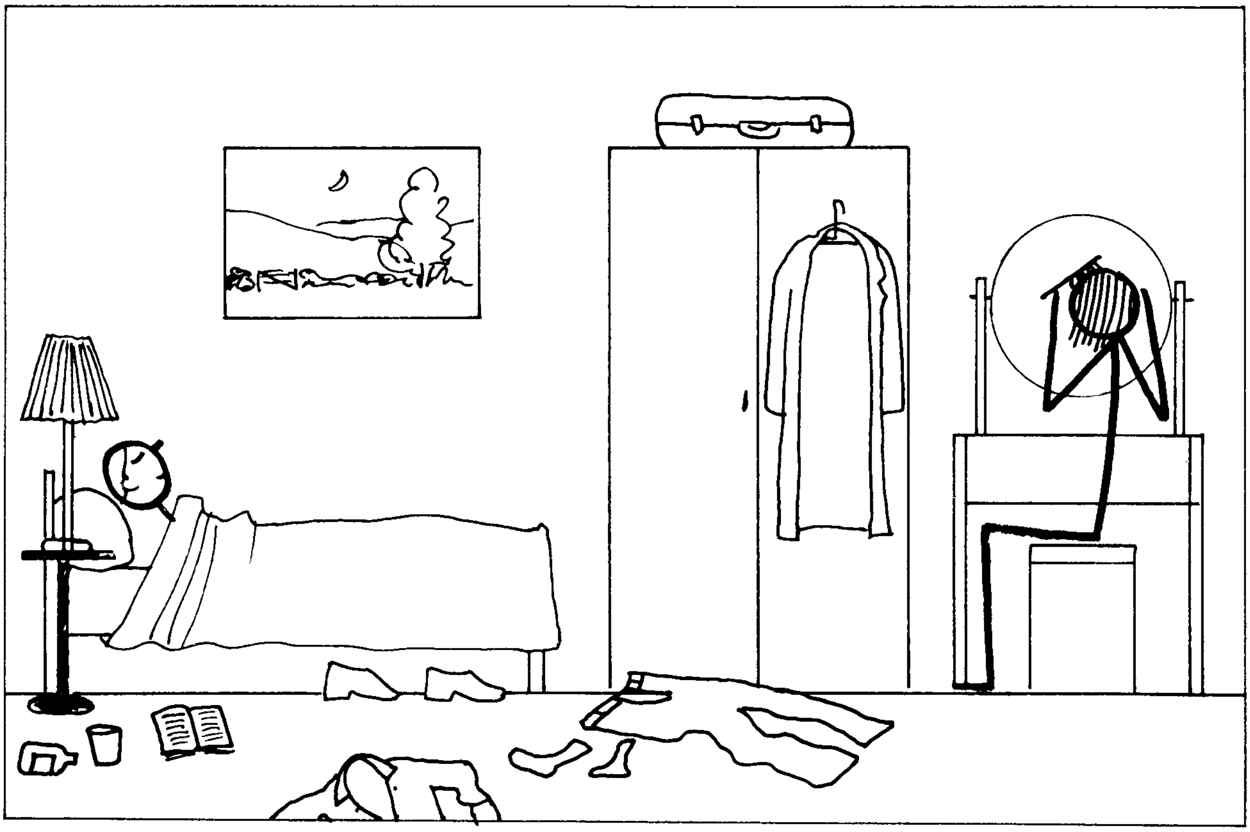
Dining room



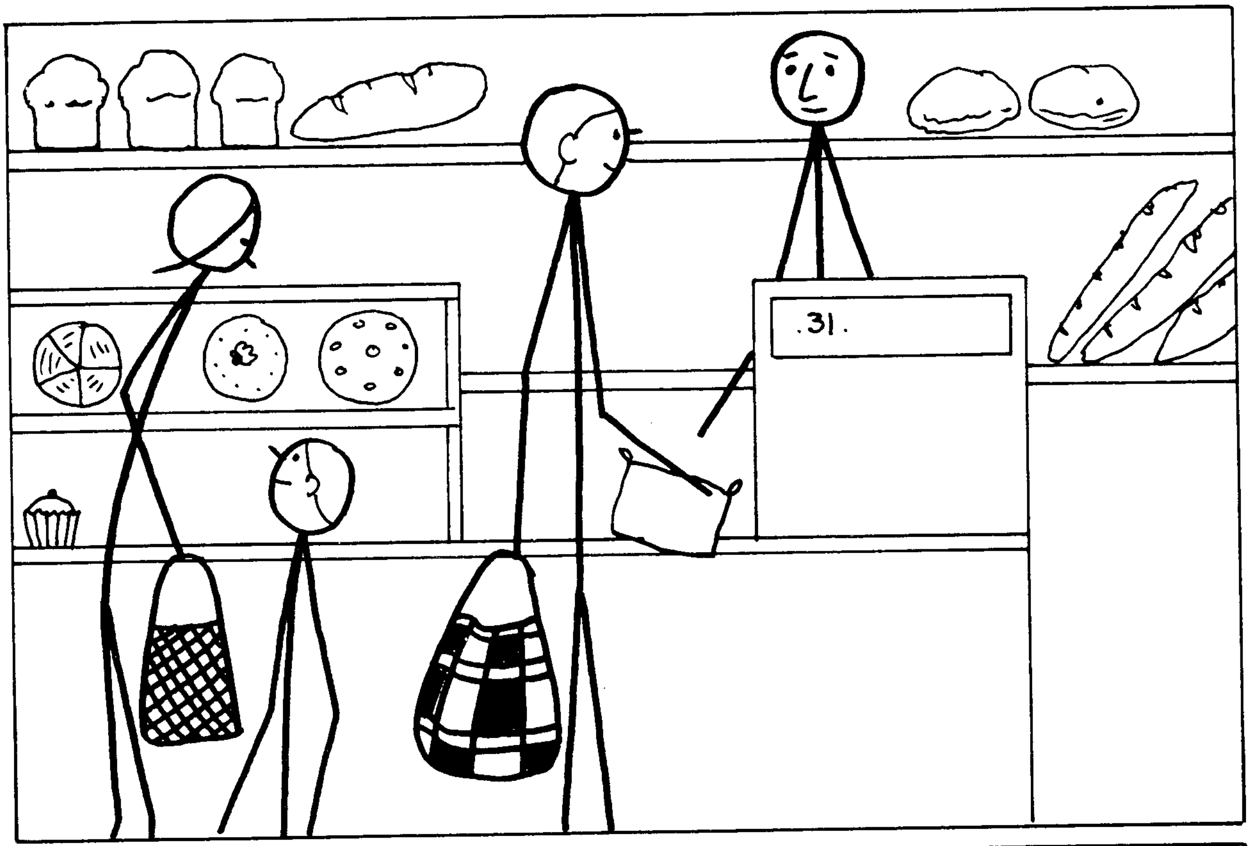
Combining views from the top and views from the side.

Sitting room and bedroom





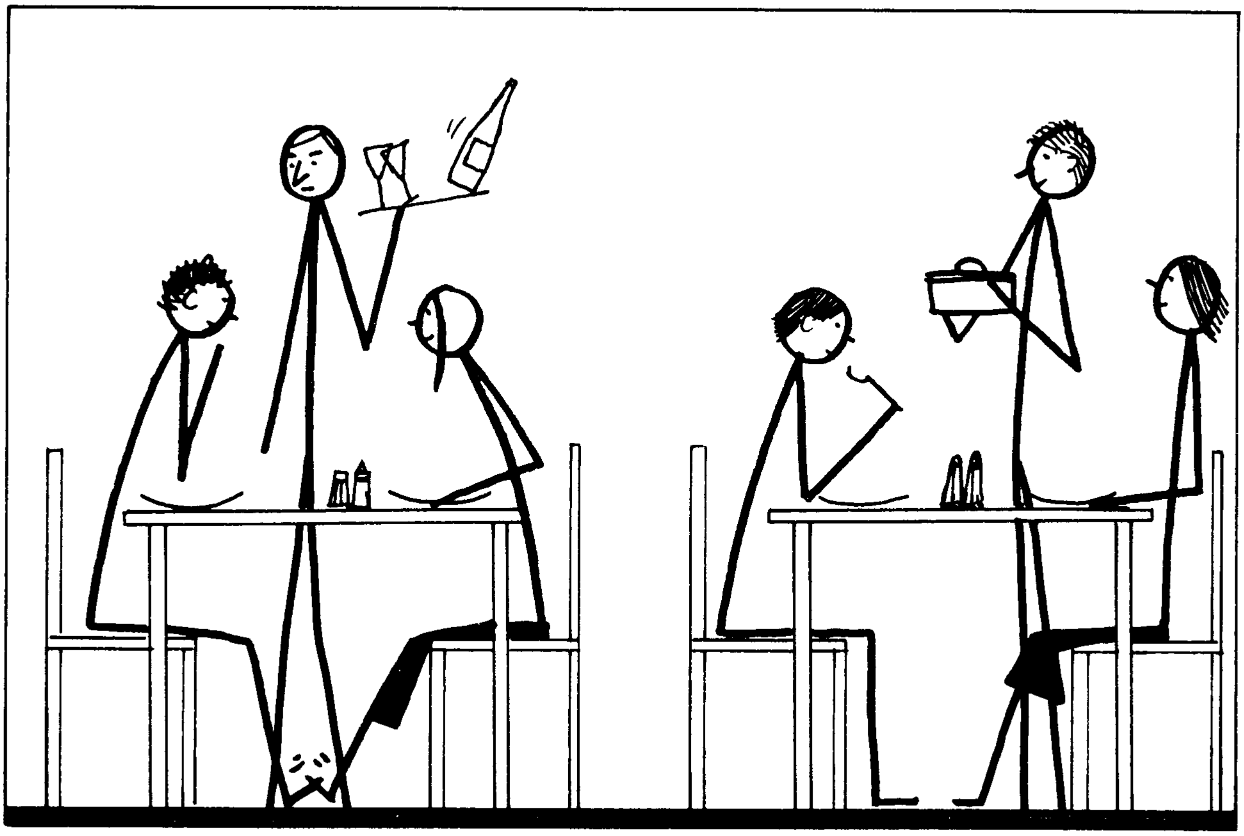
Baker and supermarket

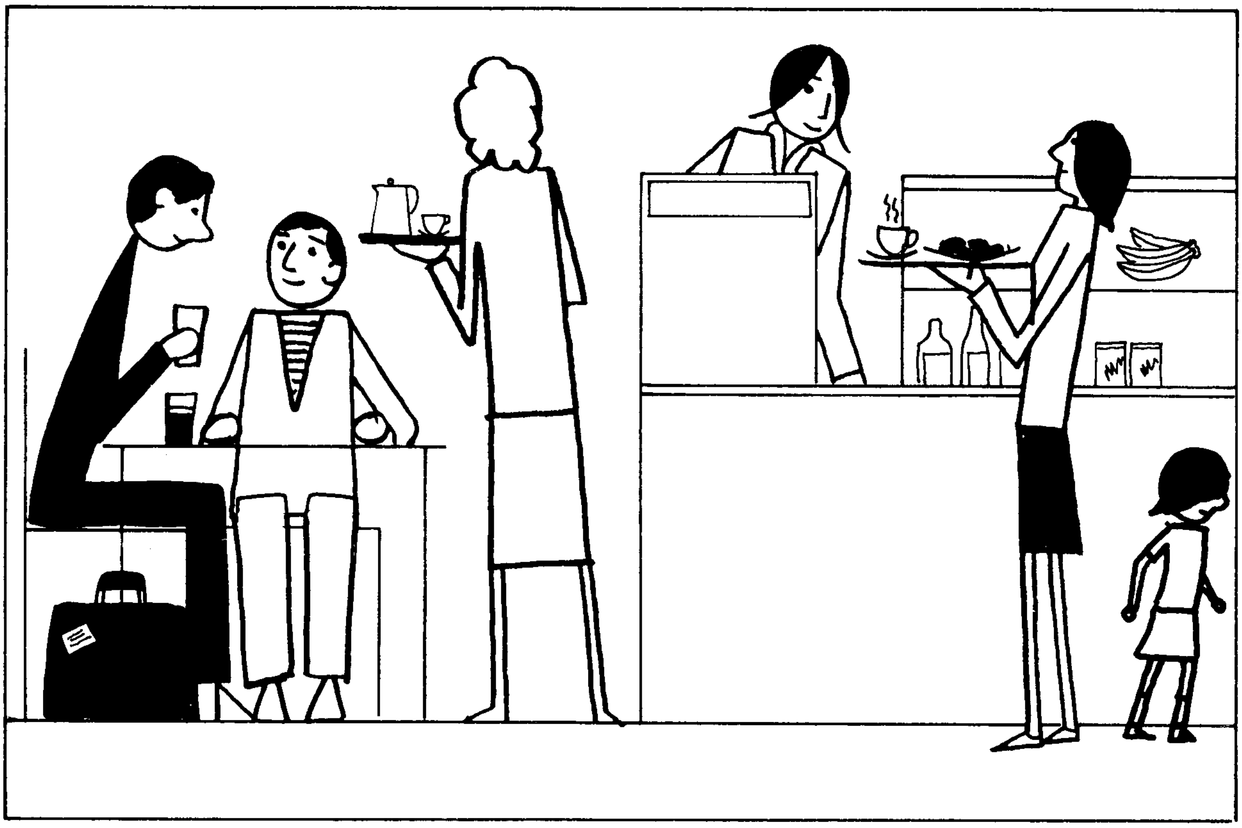




Settings

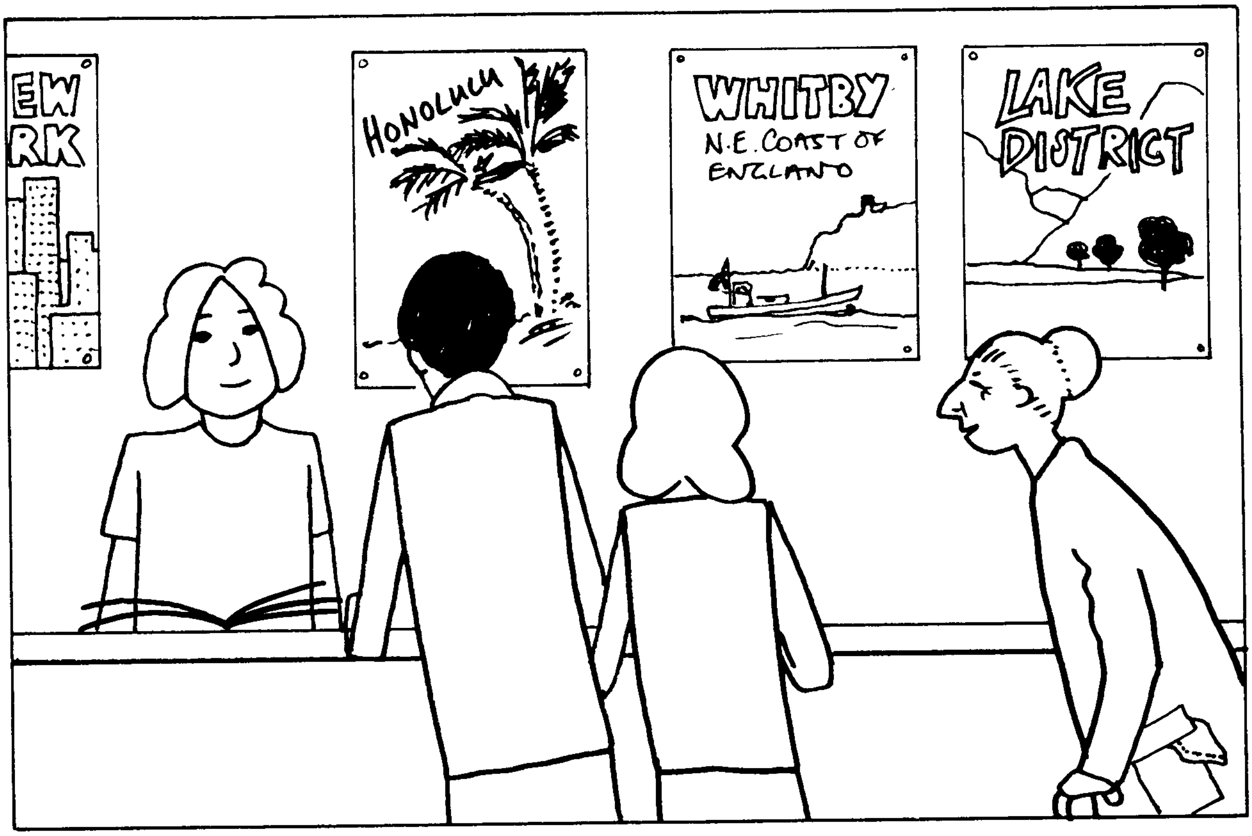
Restaurant and café





Settings

Travel agent and hotel



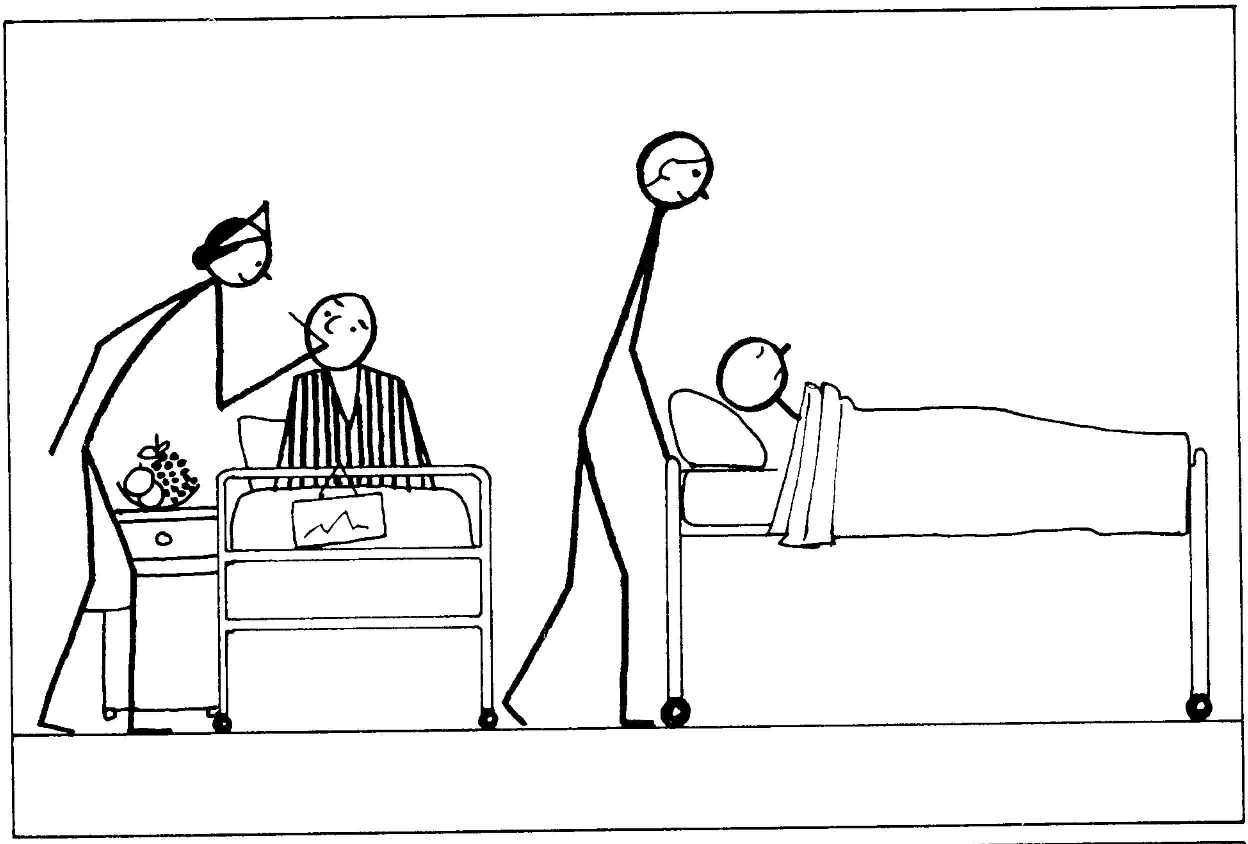


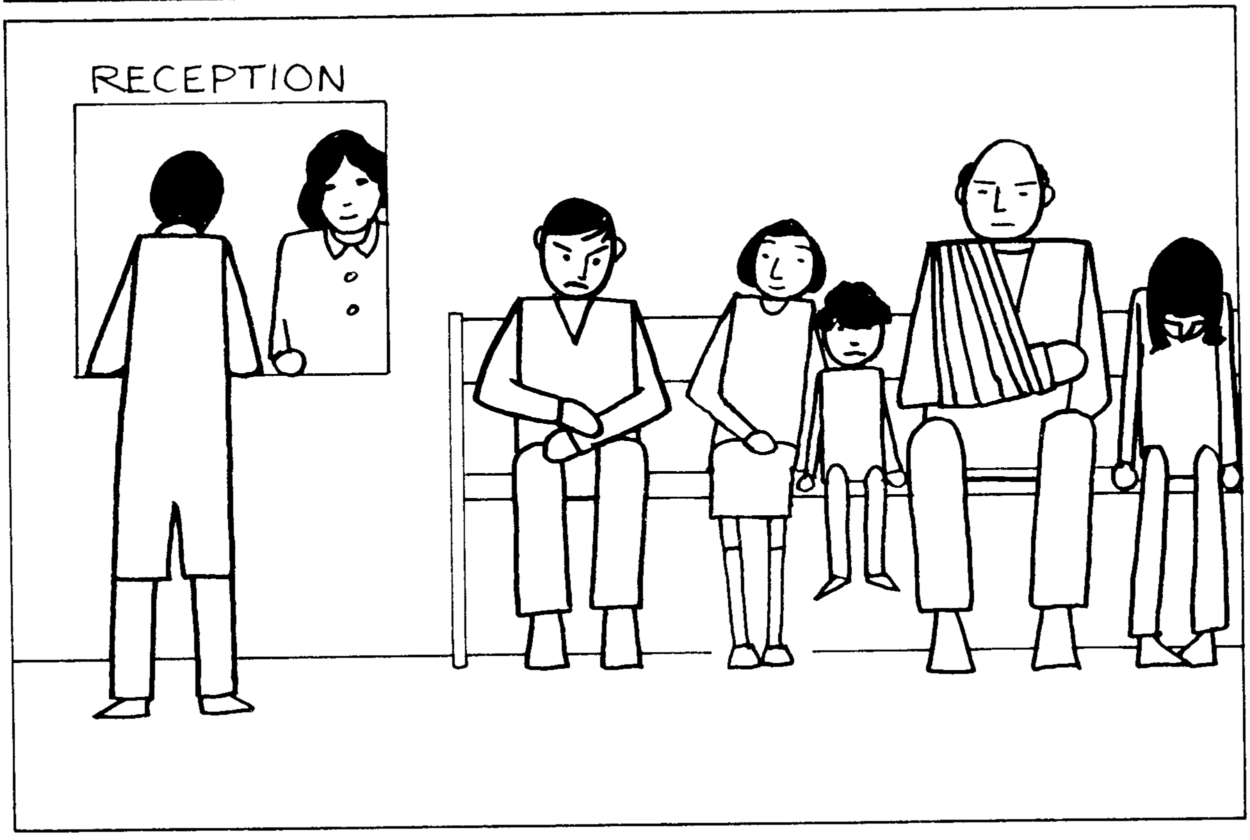
Post office and telephone booth



Settings

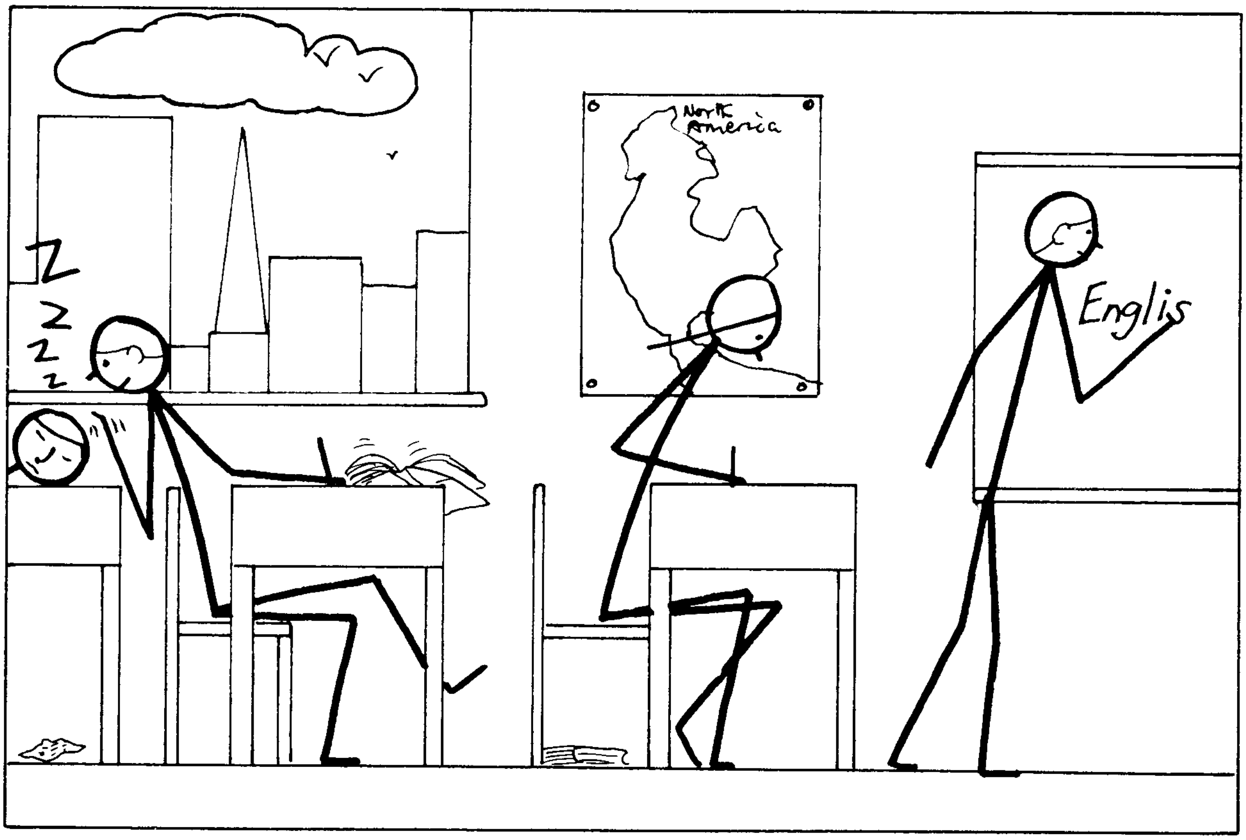
Hospital and doctor's waiting room

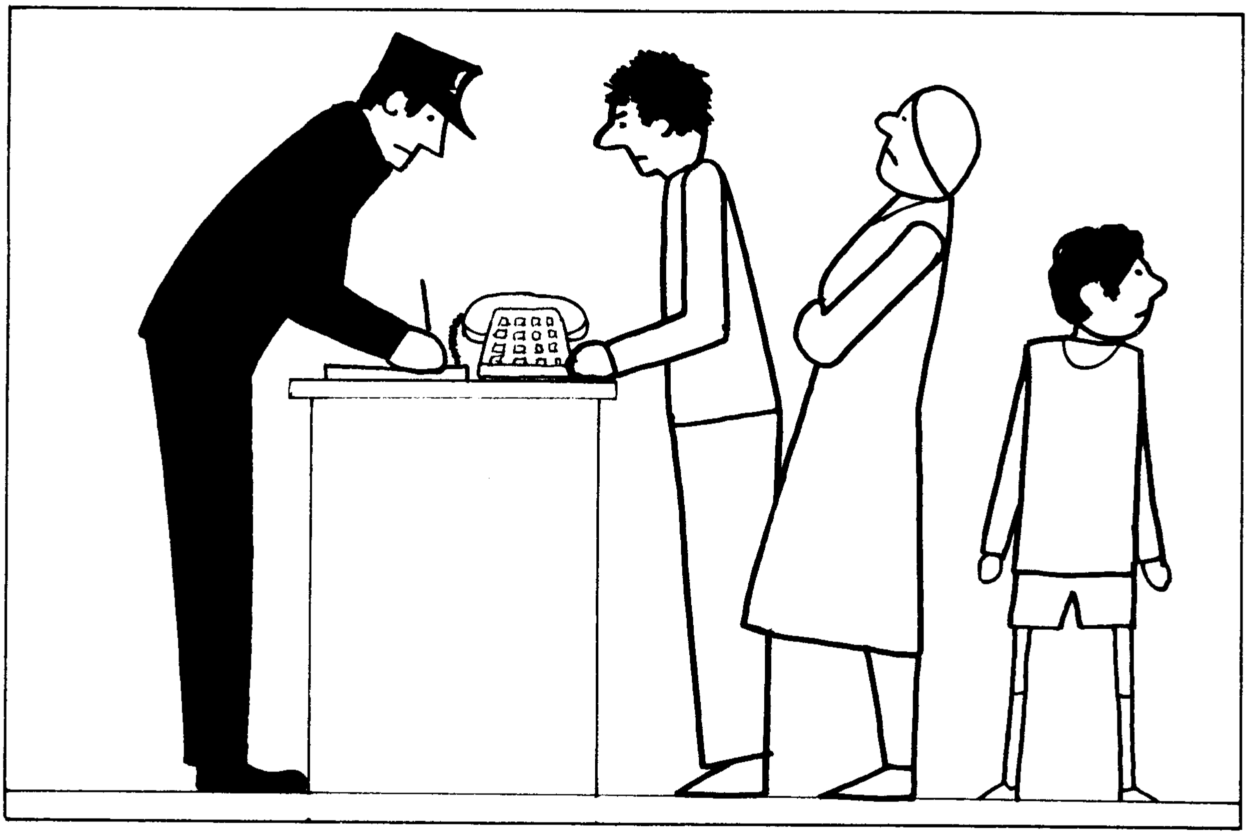




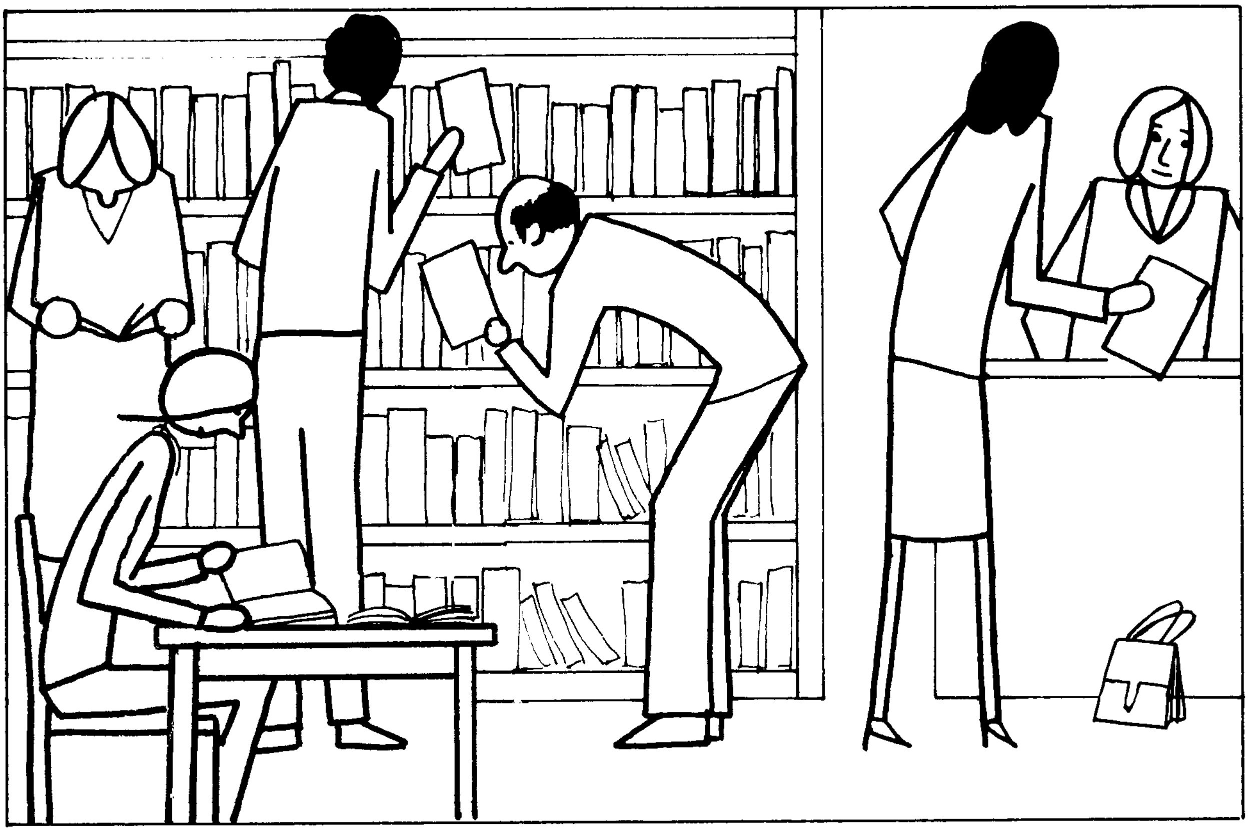
Settings

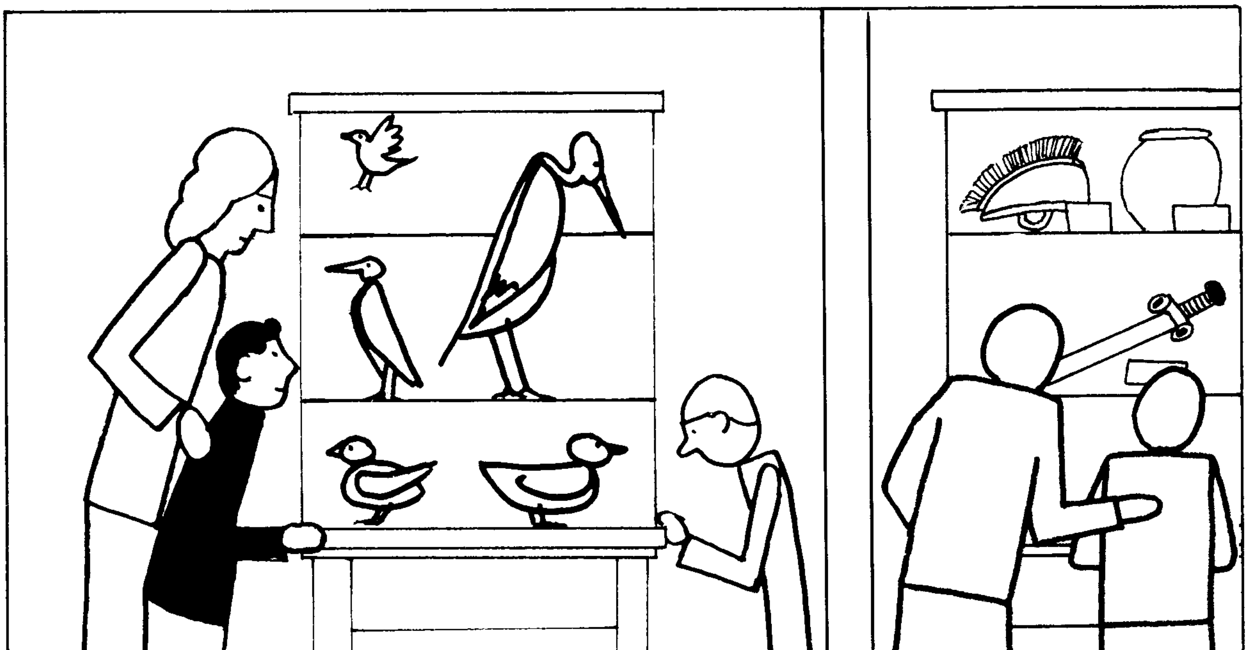
Classroom and police station





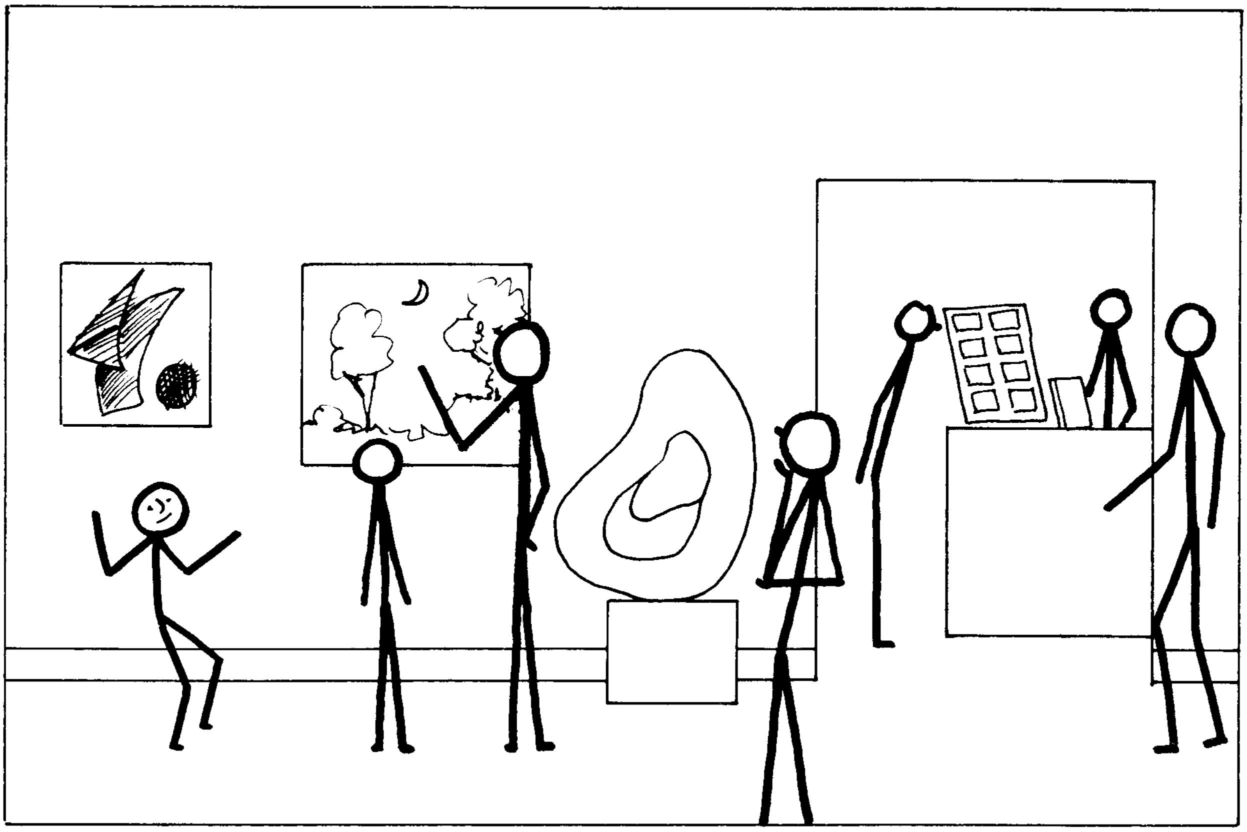
Library and museum

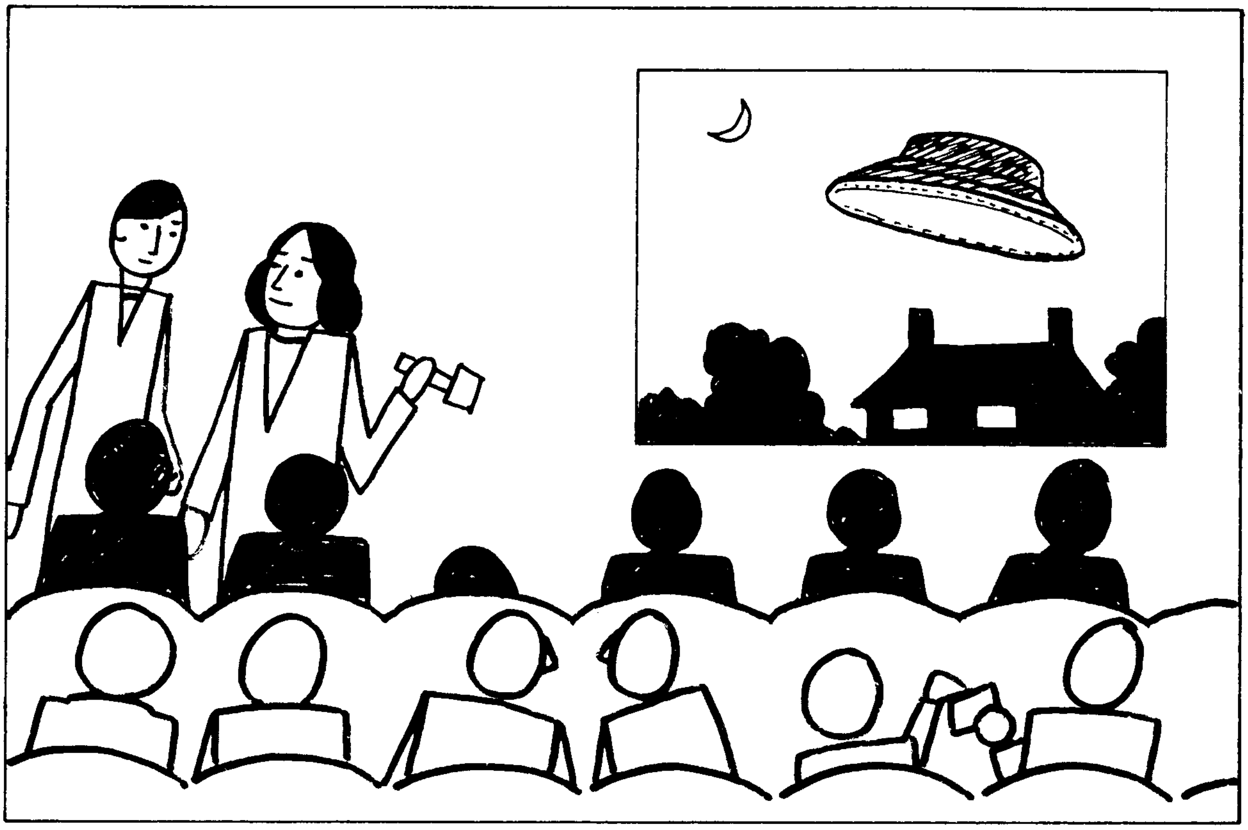




Settings

Art gallery and cinema





3 Topics, behaviour, notions

How to draw

In order to copy these drawings you will have to make judgements about angles and proportions. Have you looked at Section 1 How to draw?

Subjects covered

The subjects are taken from the Council of Europe *Threshold Level* contents list. I have omitted Education – you will find some pictorial reference in Section 2. Household articles are under 'House and home'.

Ambiguity

These pictures are not expected to illustrate unambiguously the word you are trying to teach (see introduction).

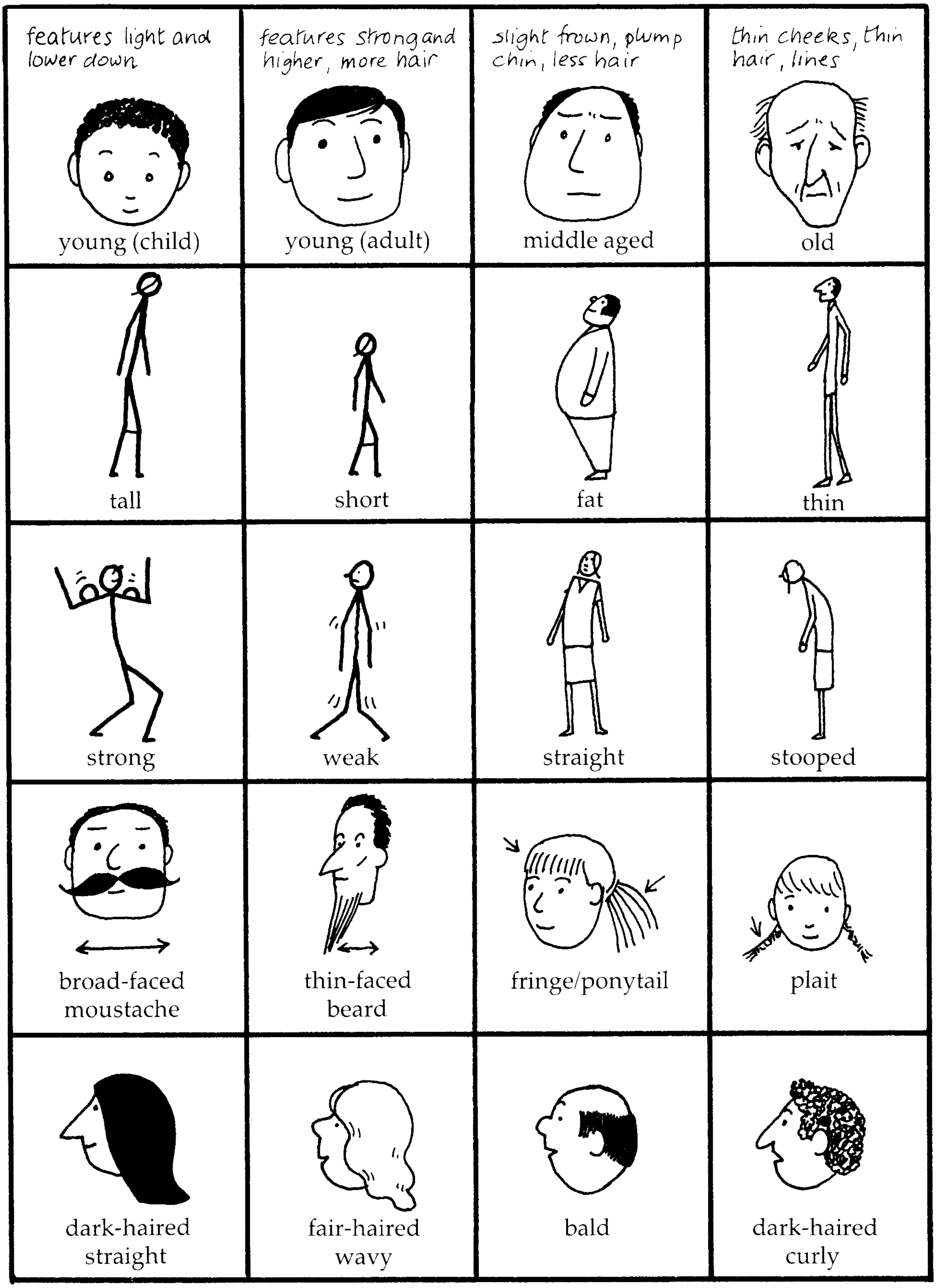
Note

Most of the settings on page 73 need to be simplified if you copy them out yourself. I recommend you use photocopies of this page if you can.

Topics, behaviour, notions

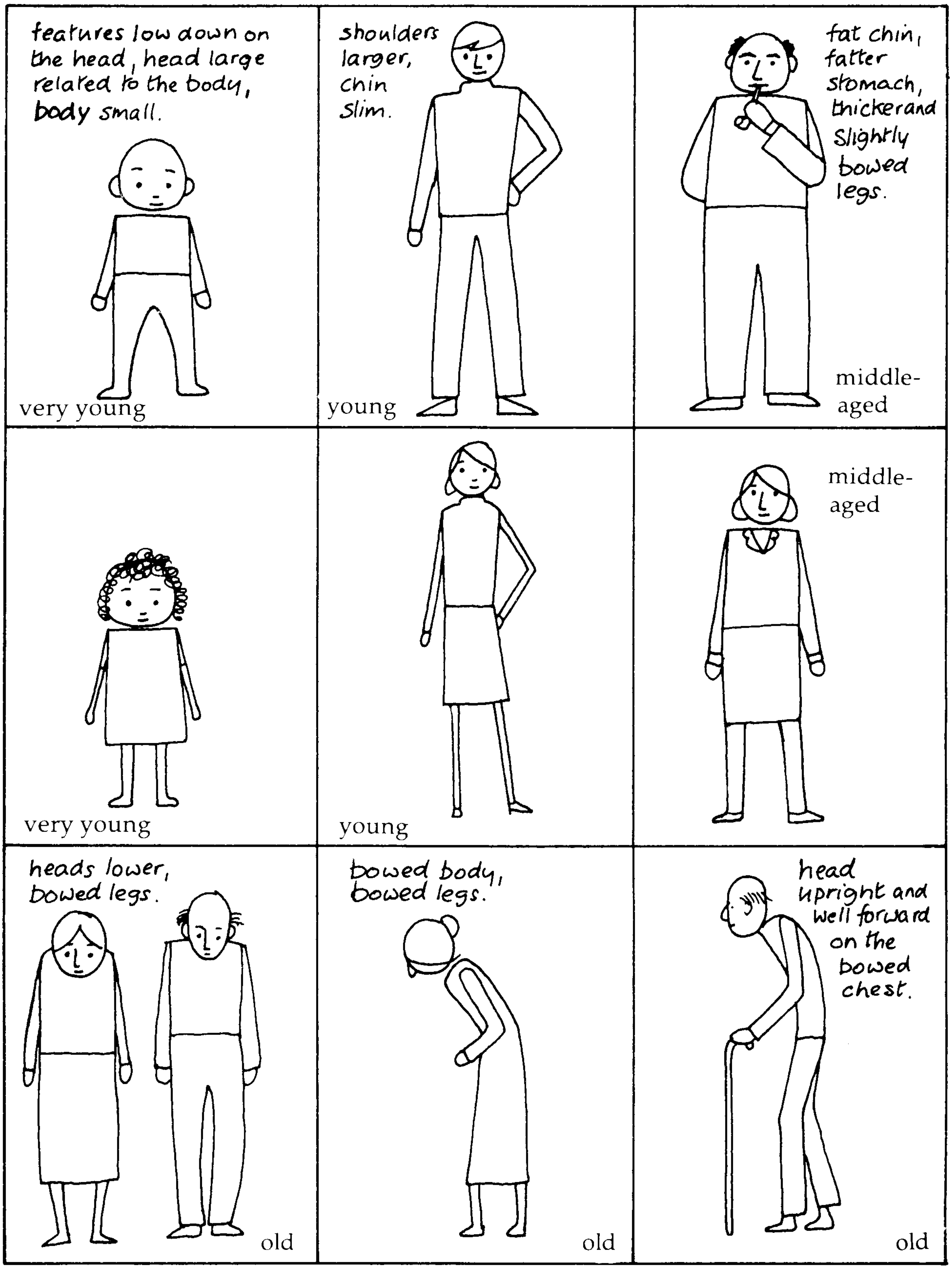
Personal identification

(appearance)



Topics, behaviour, notions

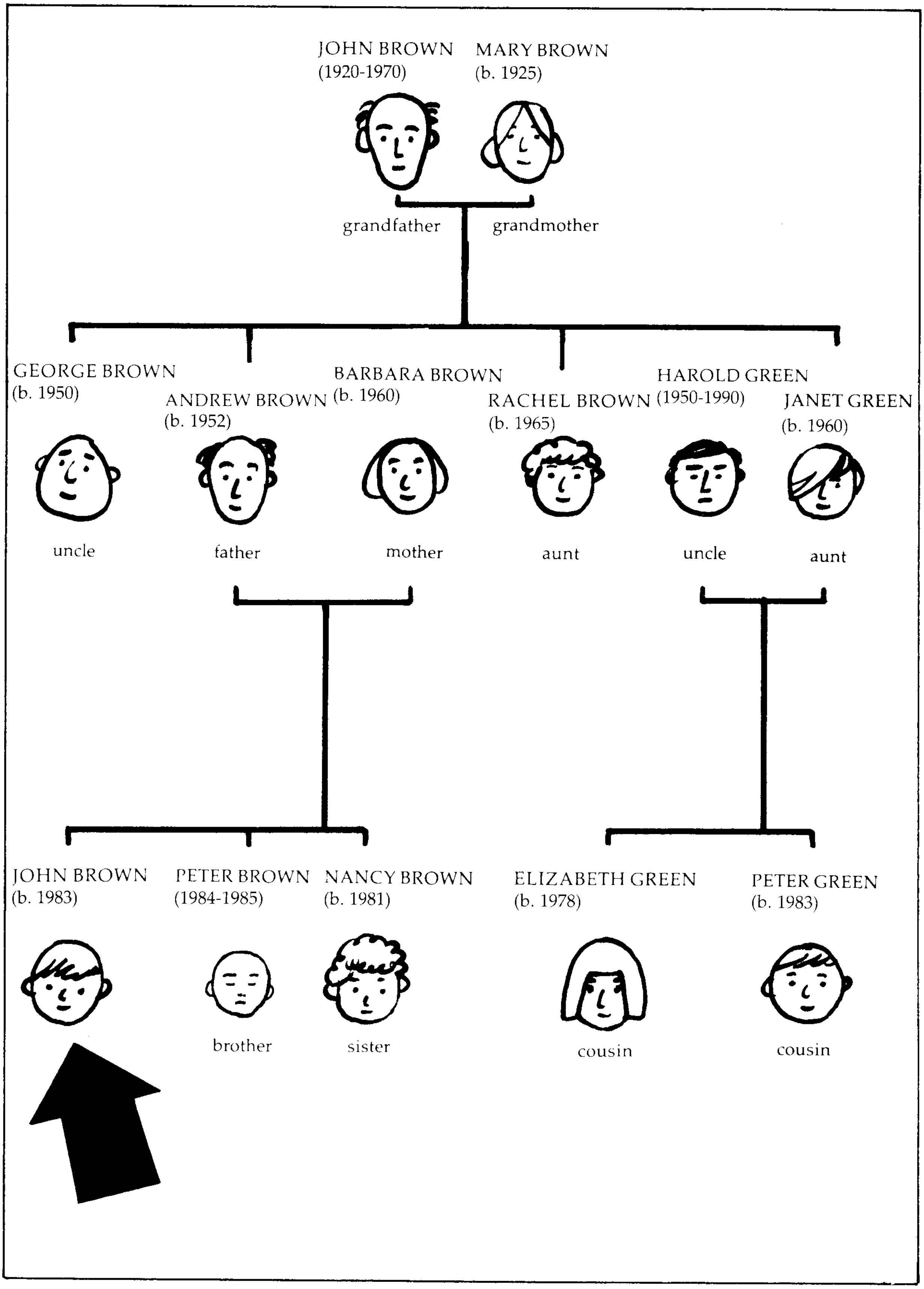
Personal identification
(appearance)



Topics, behaviour, notions

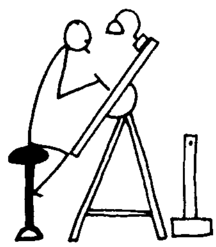
Personal identification

(family relationships)

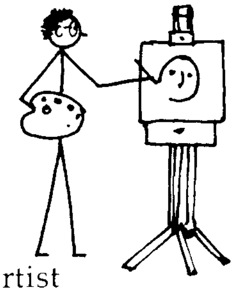


Personal identification

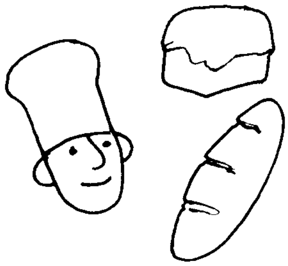
(professions/occupations)



architect



artist



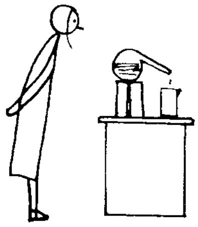
baker



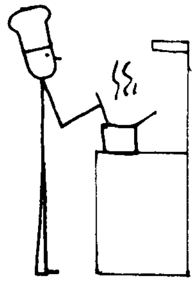
businessman/woman



butcher



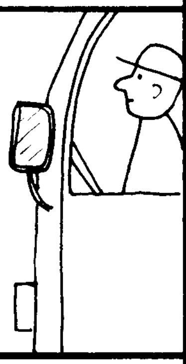
chemist (druggist - *US*)



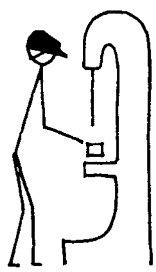
cook



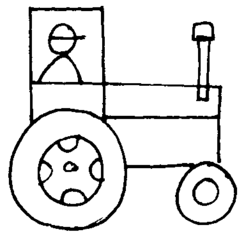
doctor



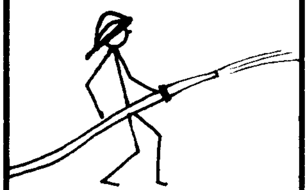
driver



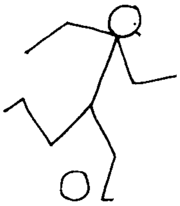
factory worker



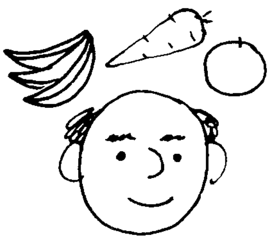
farmer



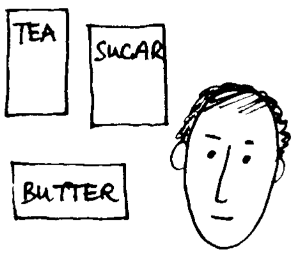
fireman



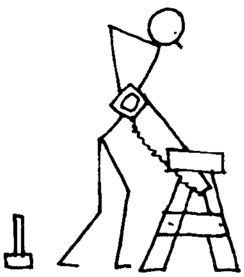
footballer (soccer player - *US*)



greengrocer



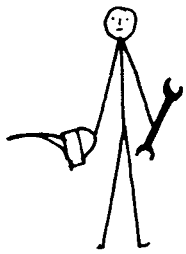
grocer



joiner



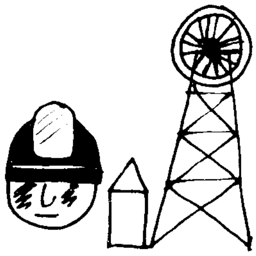
labourer



mechanic



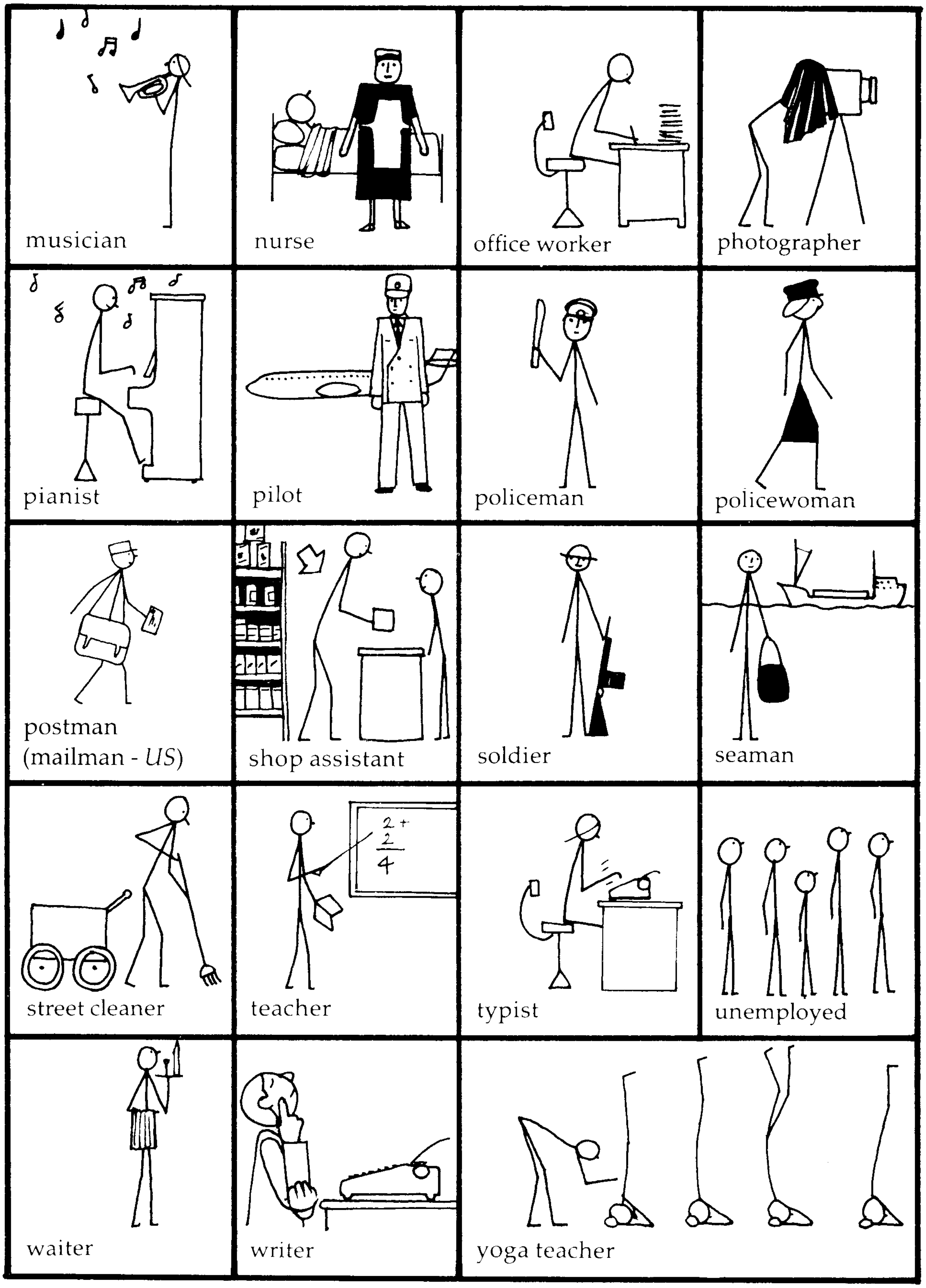
milkman



miner

Personal identification

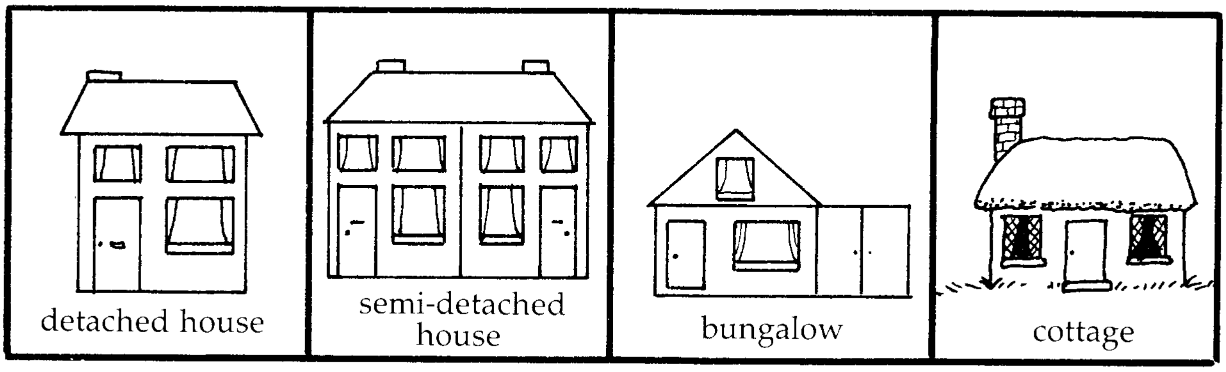
(professions/occupations)

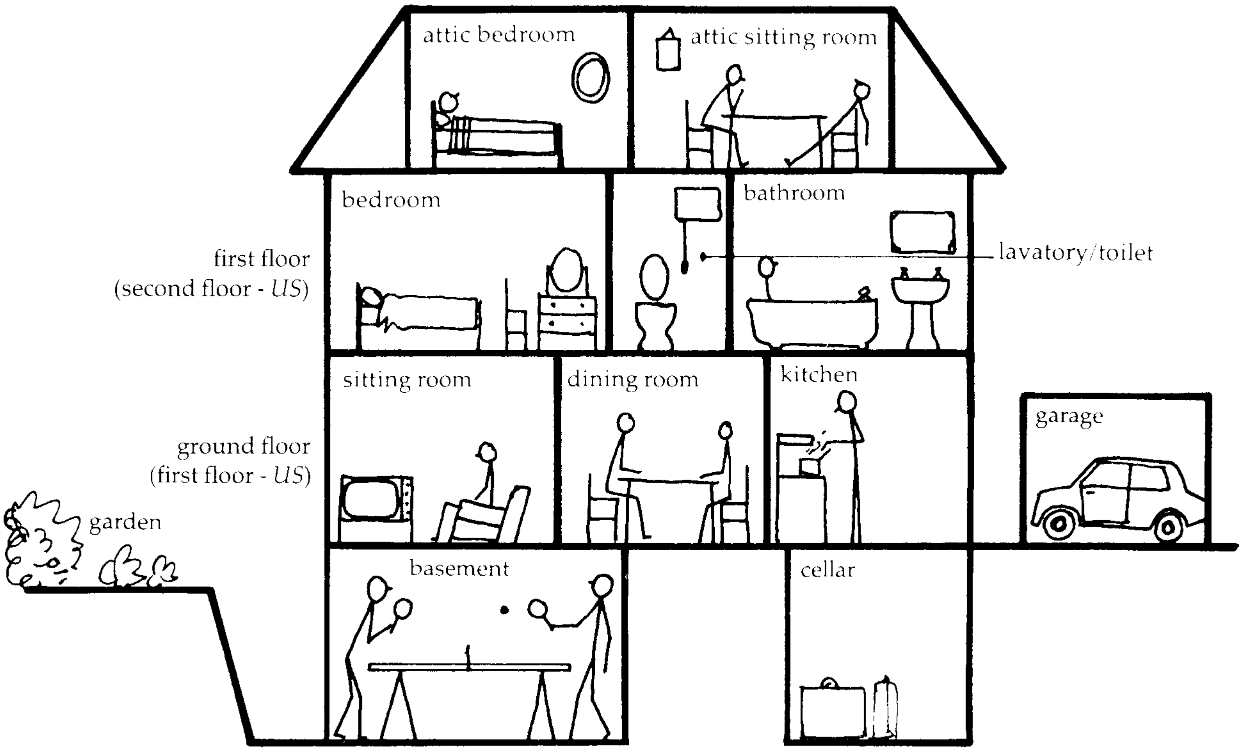


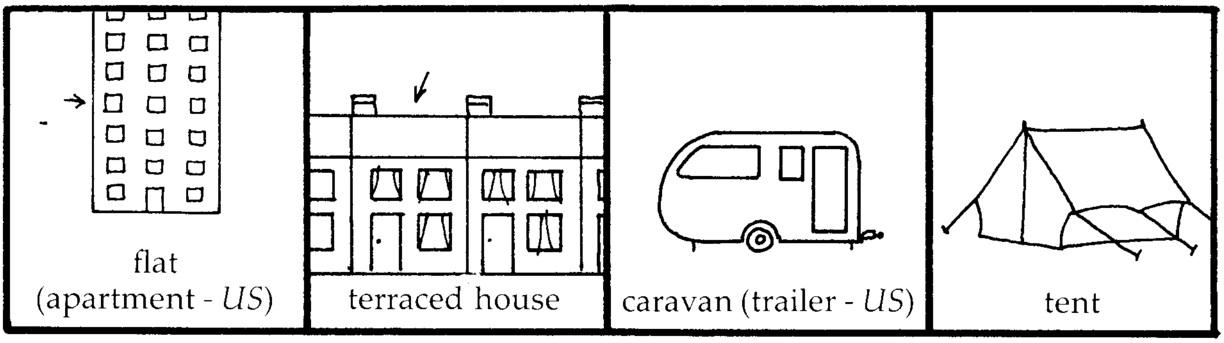
Topics, behaviour, notions

House and home

(rooms etc.)



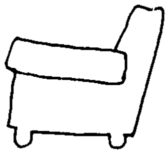
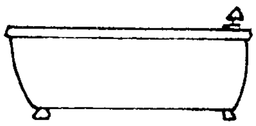
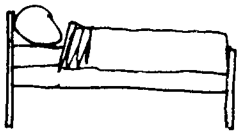
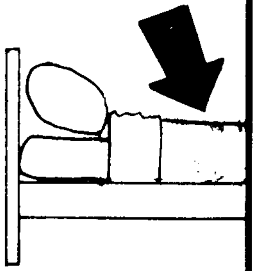
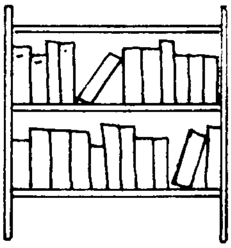
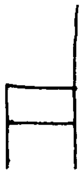
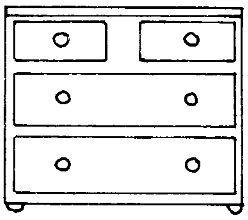
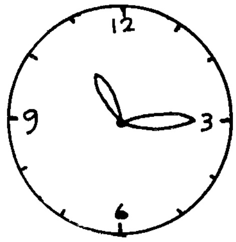
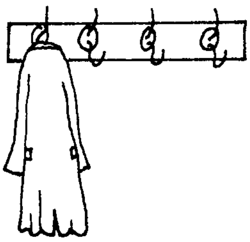
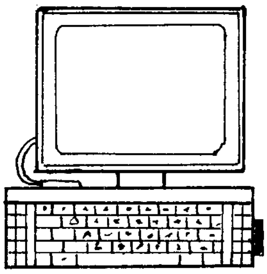
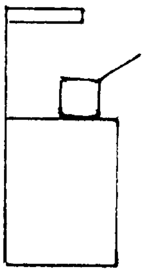
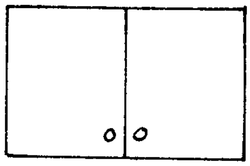
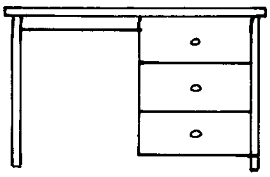
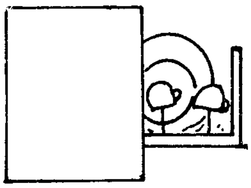
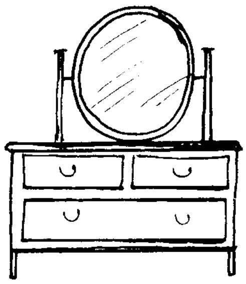
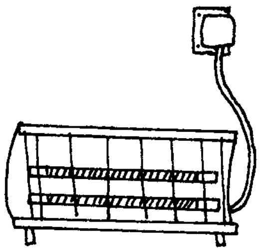
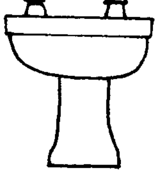
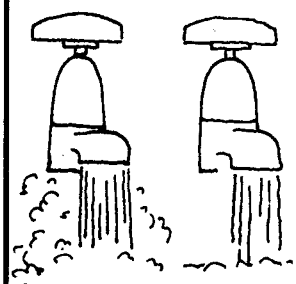
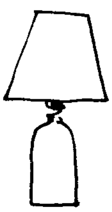
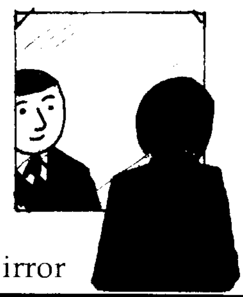




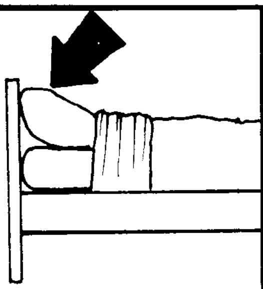
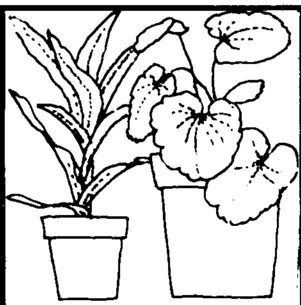
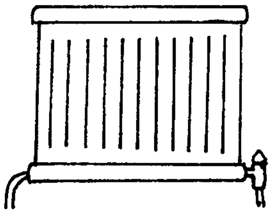
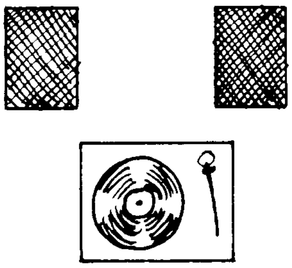
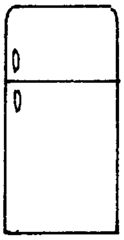
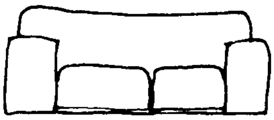
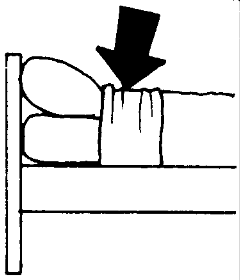
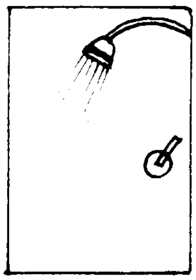
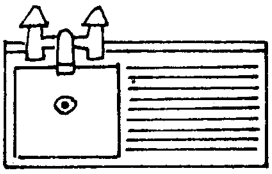
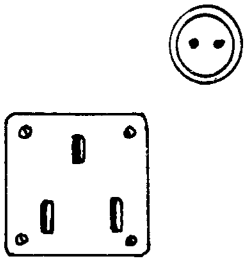
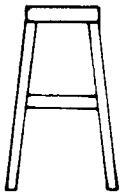
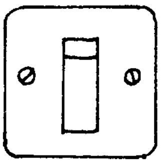
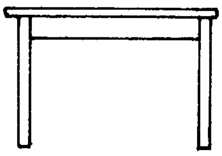
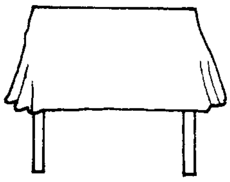
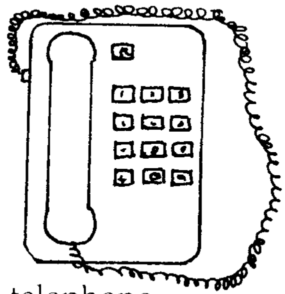
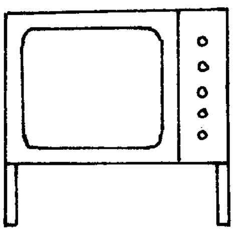
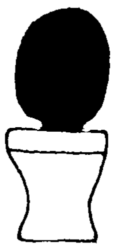
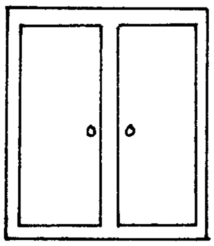
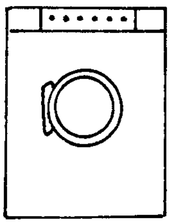
Topics, behaviour, notions

House and home

(furniture and amenities)

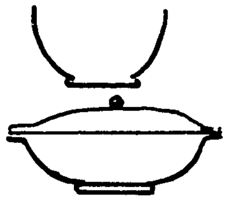
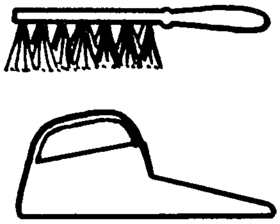
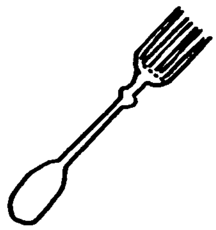
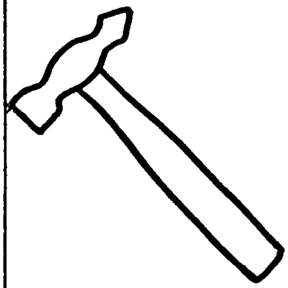
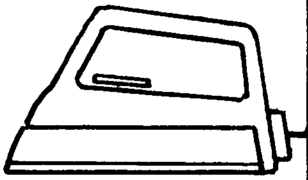
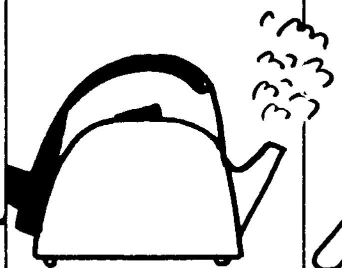
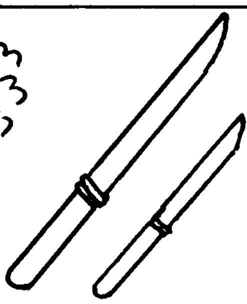
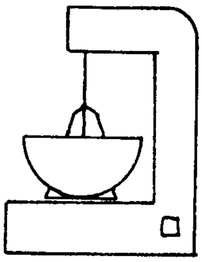
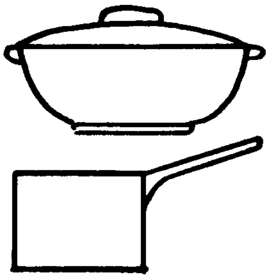
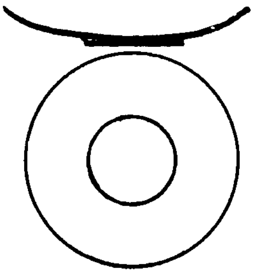
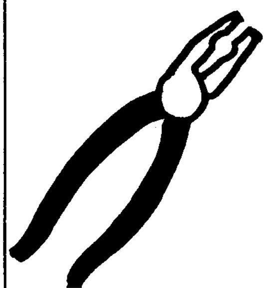
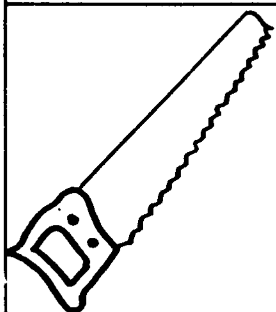
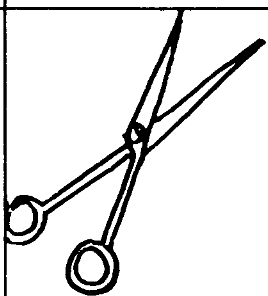
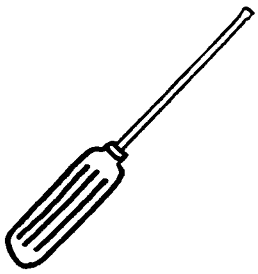
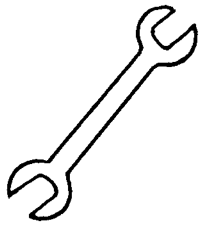
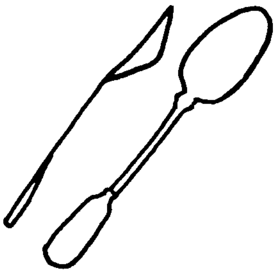
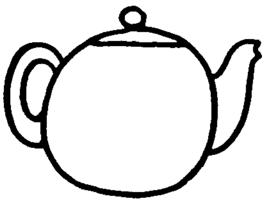
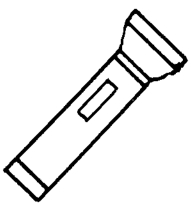
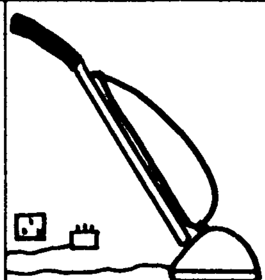
 armchair	 bath	 bed	 blanket
 bookshelves	 chair	 chest of drawers	 clock
 coathooks	 computer	 cooker (stove - *US*)	 cupboard
 desk	 dishwasher	 dressing table	 electric fire (electric heater - *US*)
 hand basin	 hot and cold water	 lamp	 mirror

House and home
(furniture and amenities)

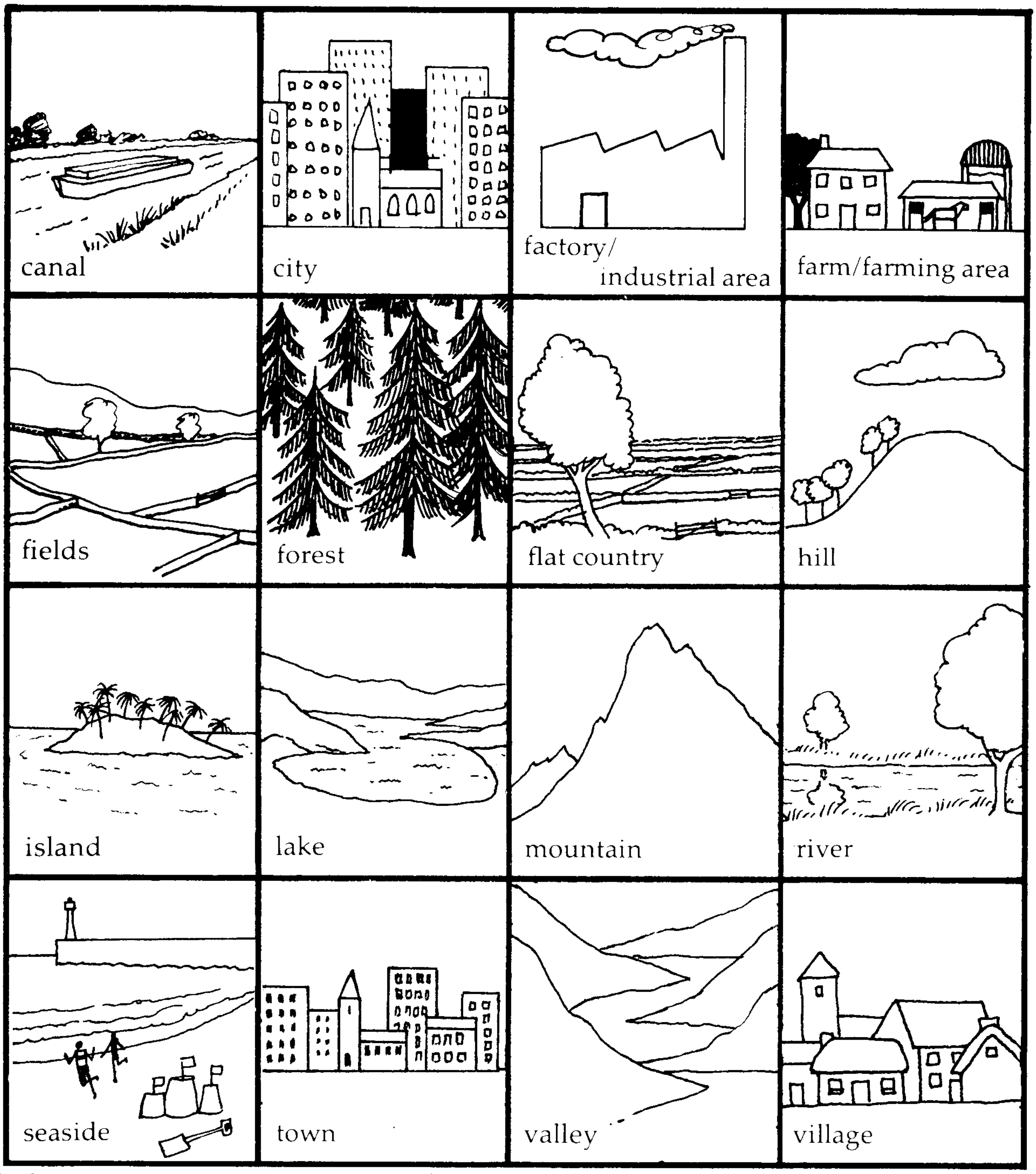
 picture	 pillow	 potted plants	 radiator (central heating)
 record player	 refrigerator	 settee/couch	 sheet
 shower	 sink	 socket	 stool
 switch	 table	 table cloth	 telephone
 television	 toilet/W C	 wardrobe	 washing machine

House and home

(household articles and tools)

 bowl	 brush and pan	 cup and saucer	 fork
 hammer	 iron	 kettle	 knife
 mixer	 pan	 plate	 pliers
 saw	 scissors	 screwdriver	 spanner (wrench - *US*)
 spoon	 teapot	 torch (flashlight - *US*)	 vacuum cleaner

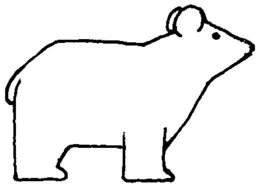
Regions

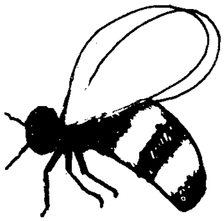

canal
city
factory/
industrial area
farm/farming area
fields
forest
flat country
hill
island
lake
mountain
river
seaside
town
valley
village

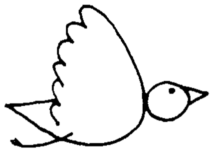


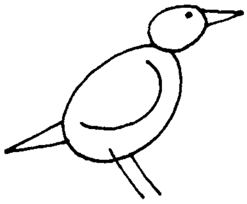
Animals

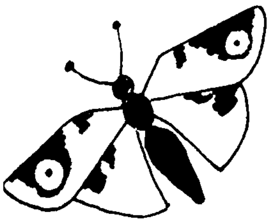

bat

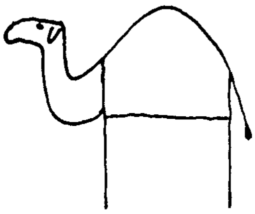

bear

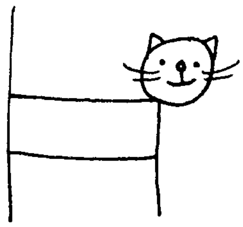

bee

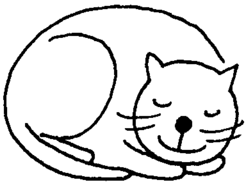

bird

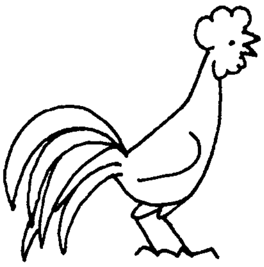

bird

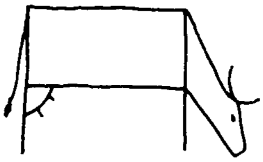

butterfly

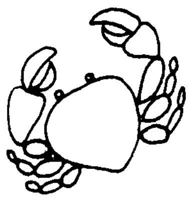

camel

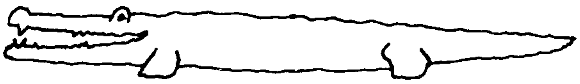

cat

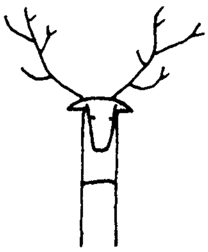

cat

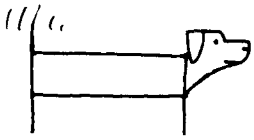

cock(erel)

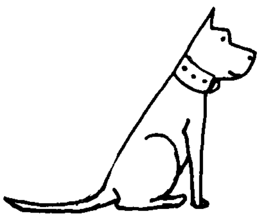

cow

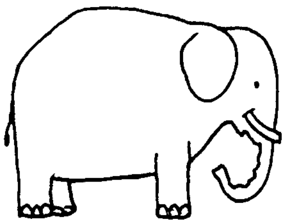

crab

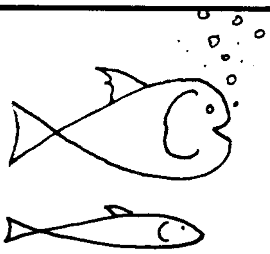

crocodile


deer


dog

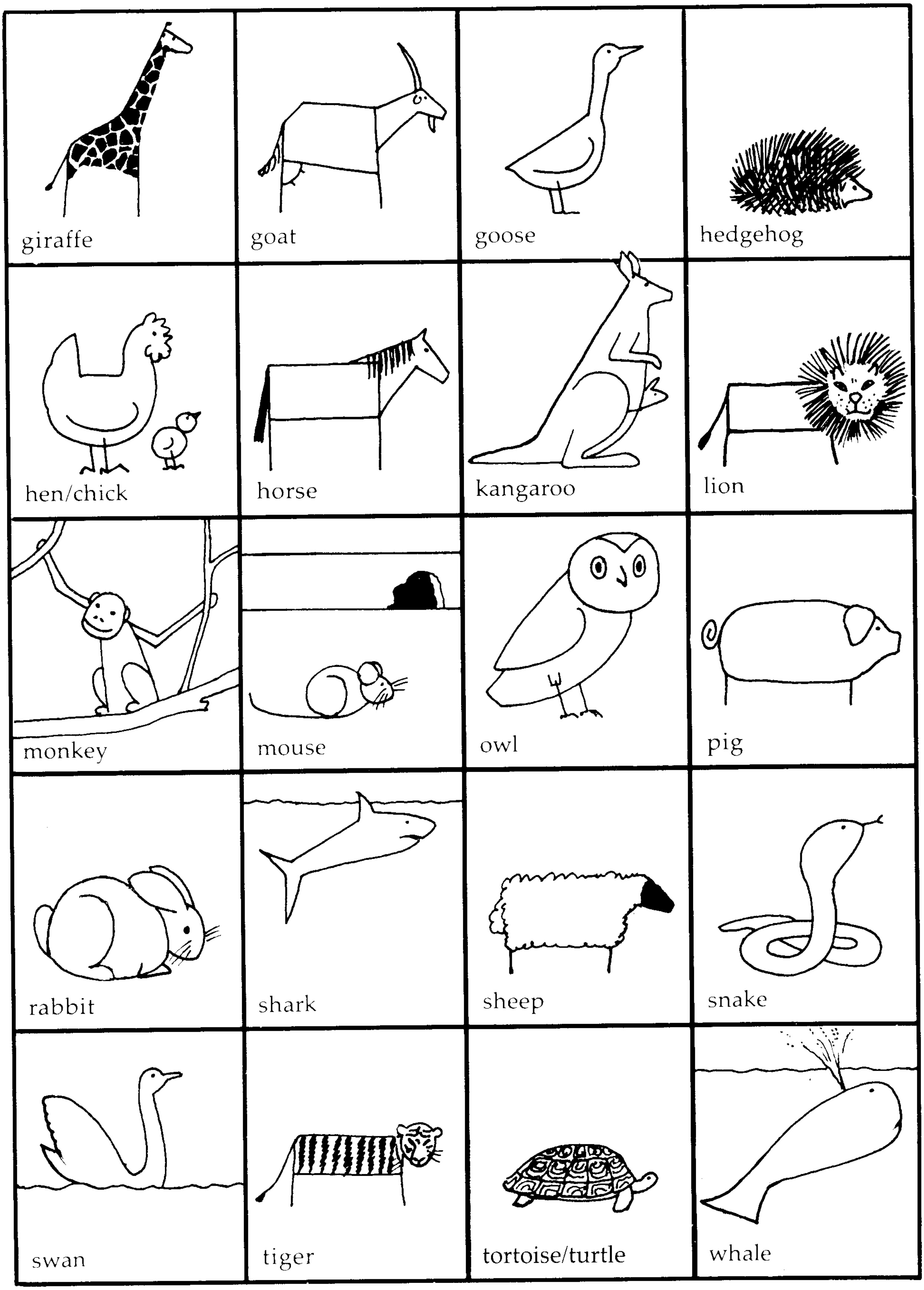

dog


elephant

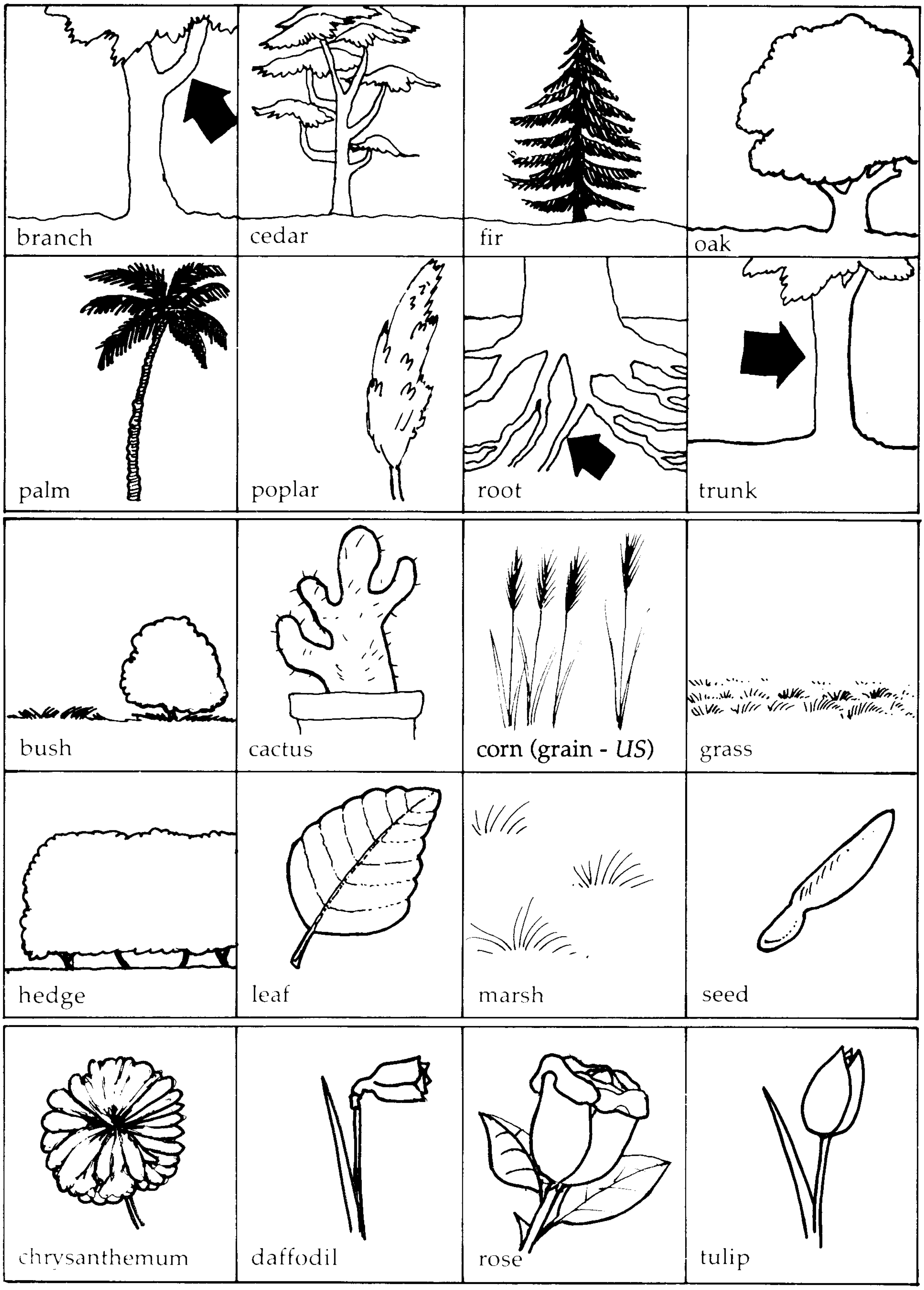

fish


frog

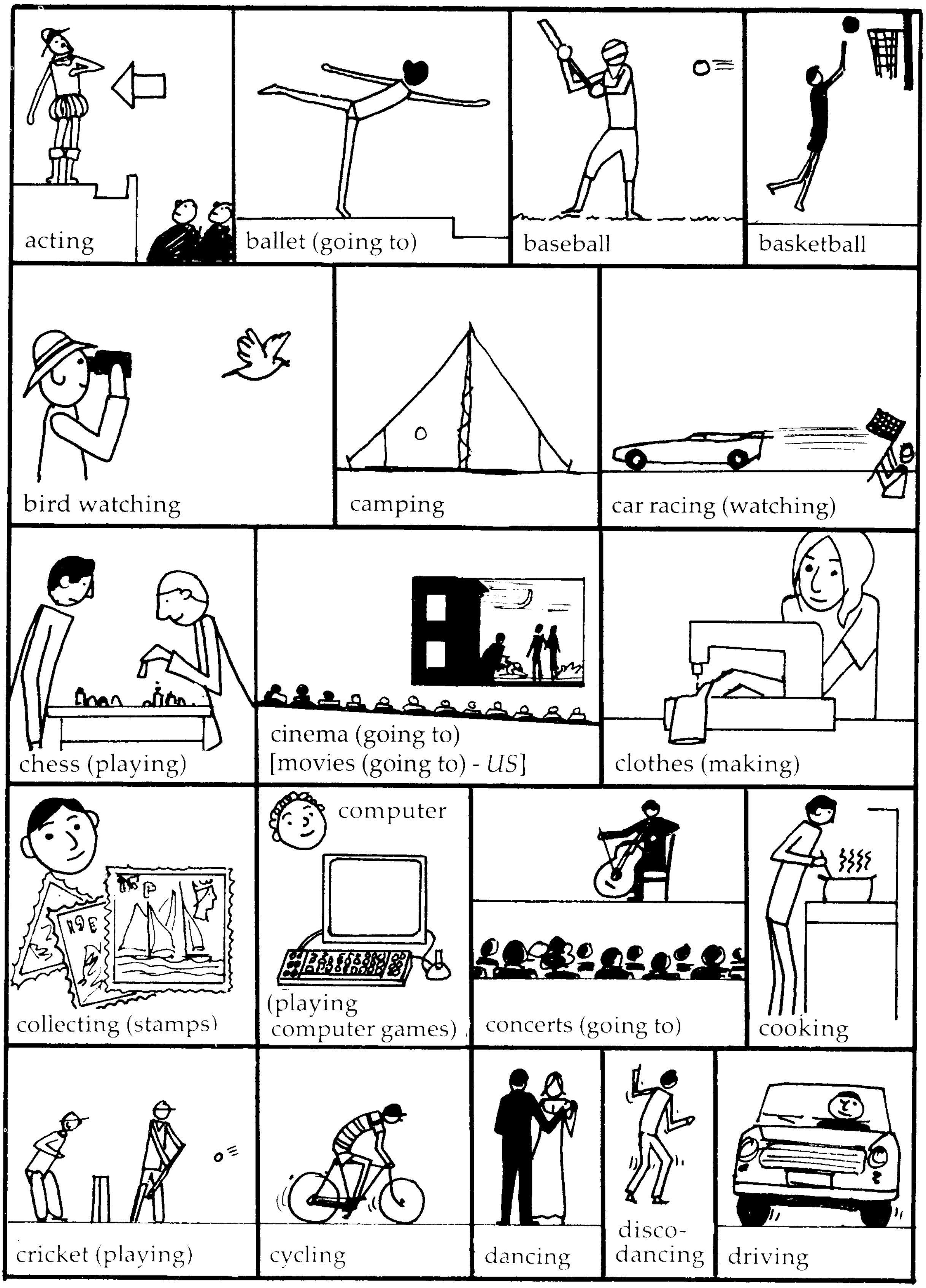
Animals


giraffe
goat
goose
hedgehog
hen/chick
horse
kangaroo
lion
monkey
mouse
owl
pig
rabbit
shark
sheep
snake
swan
tiger
tortoise/turtle
whale

Plants

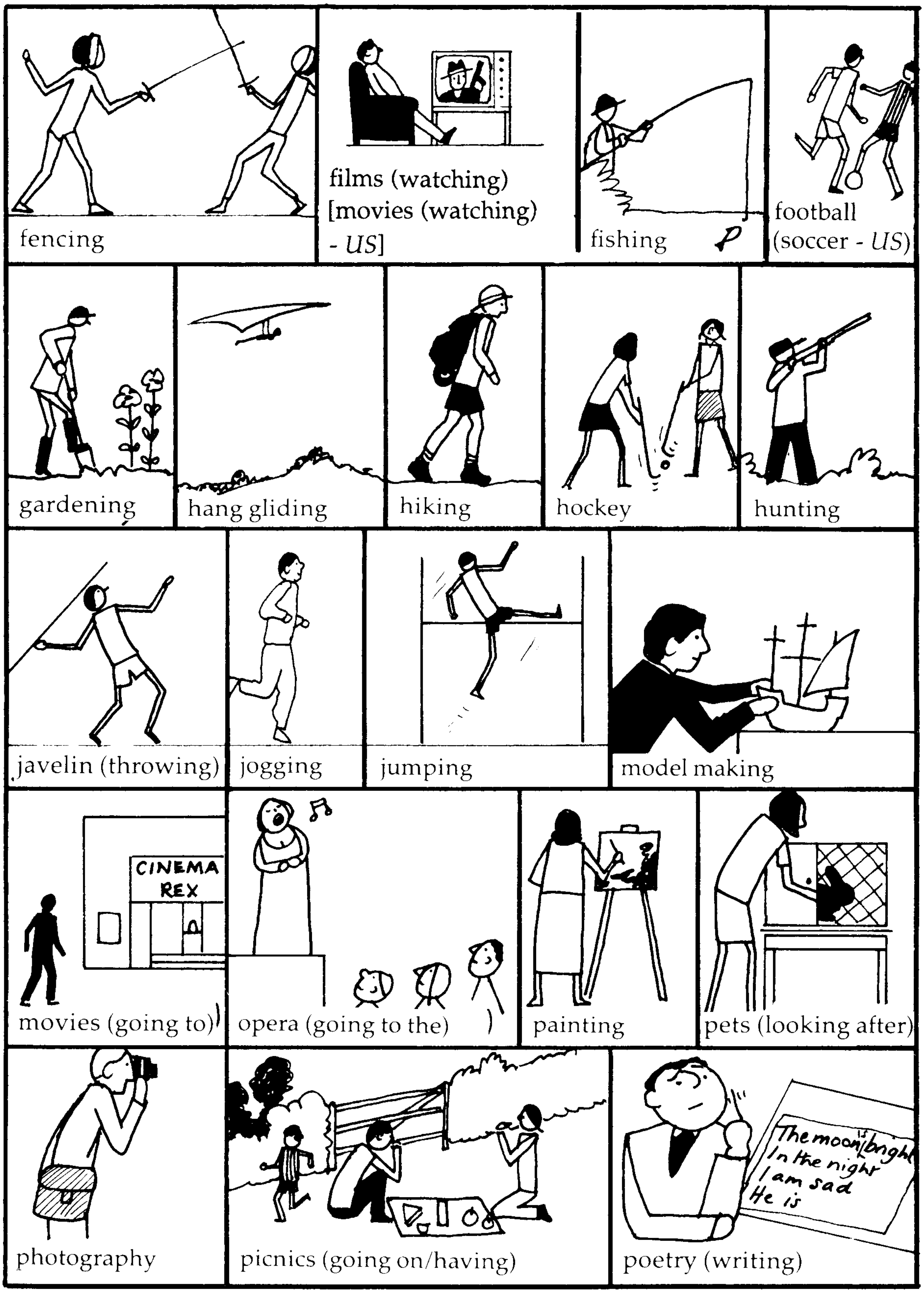

branch
cedar
fir
oak
palm
poplar
root
trunk
bush
cactus
corn (grain - US)
grass
hedge
leaf
marsh
seed
chrysanthemum
daffodil
rose
tulip

Free time and entertainment



Topics, behaviour, notions

Free time and entertainment



fencing | films (watching) [movies (watching) - *US*] | fishing | football (soccer - *US*)

gardening | hang gliding | hiking | hockey | hunting

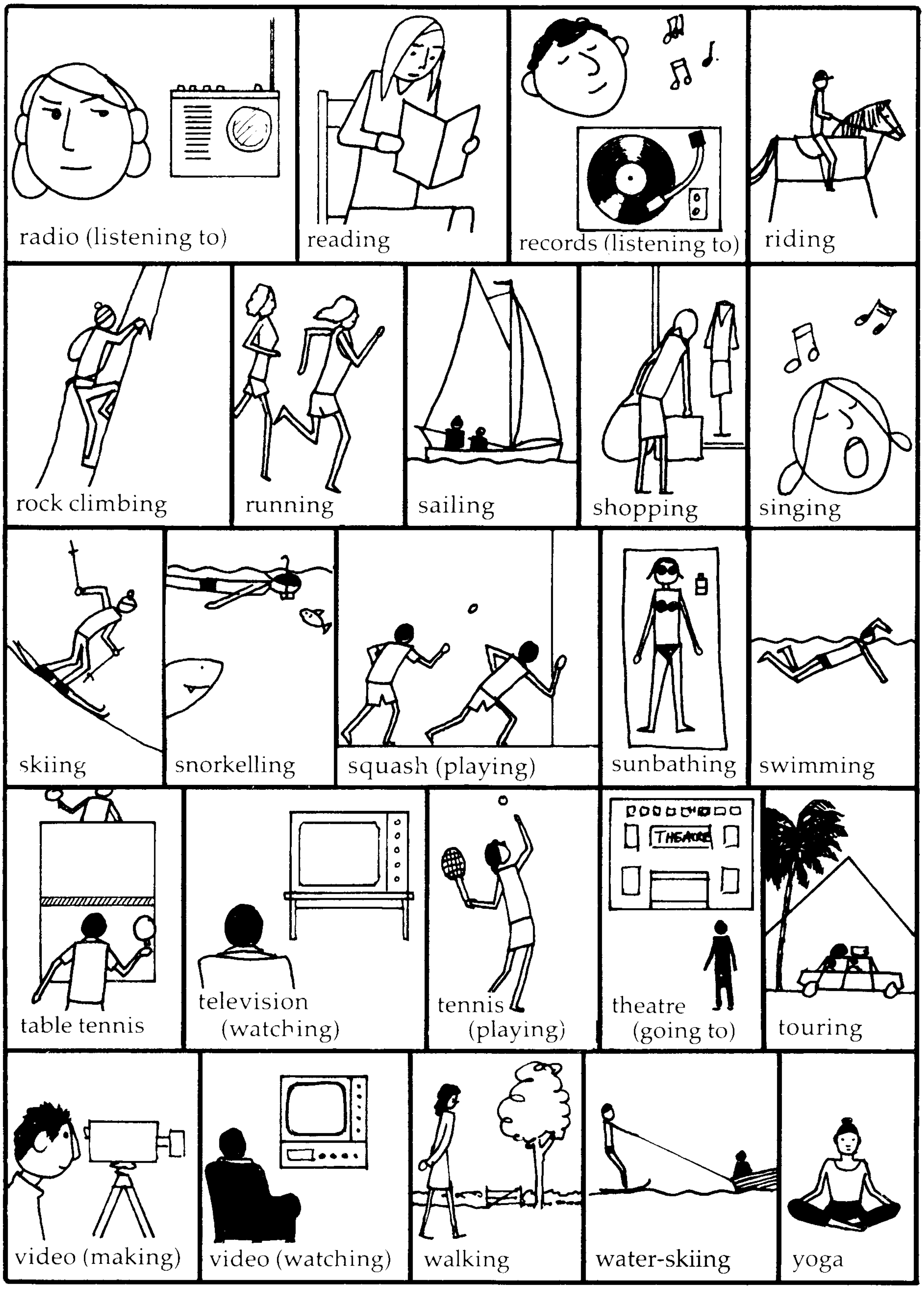
javelin (throwing) | jogging | jumping | model making

movies (going to) | opera (going to the) | painting | pets (looking after)

photography | picnics (going on/having) | poetry (writing)

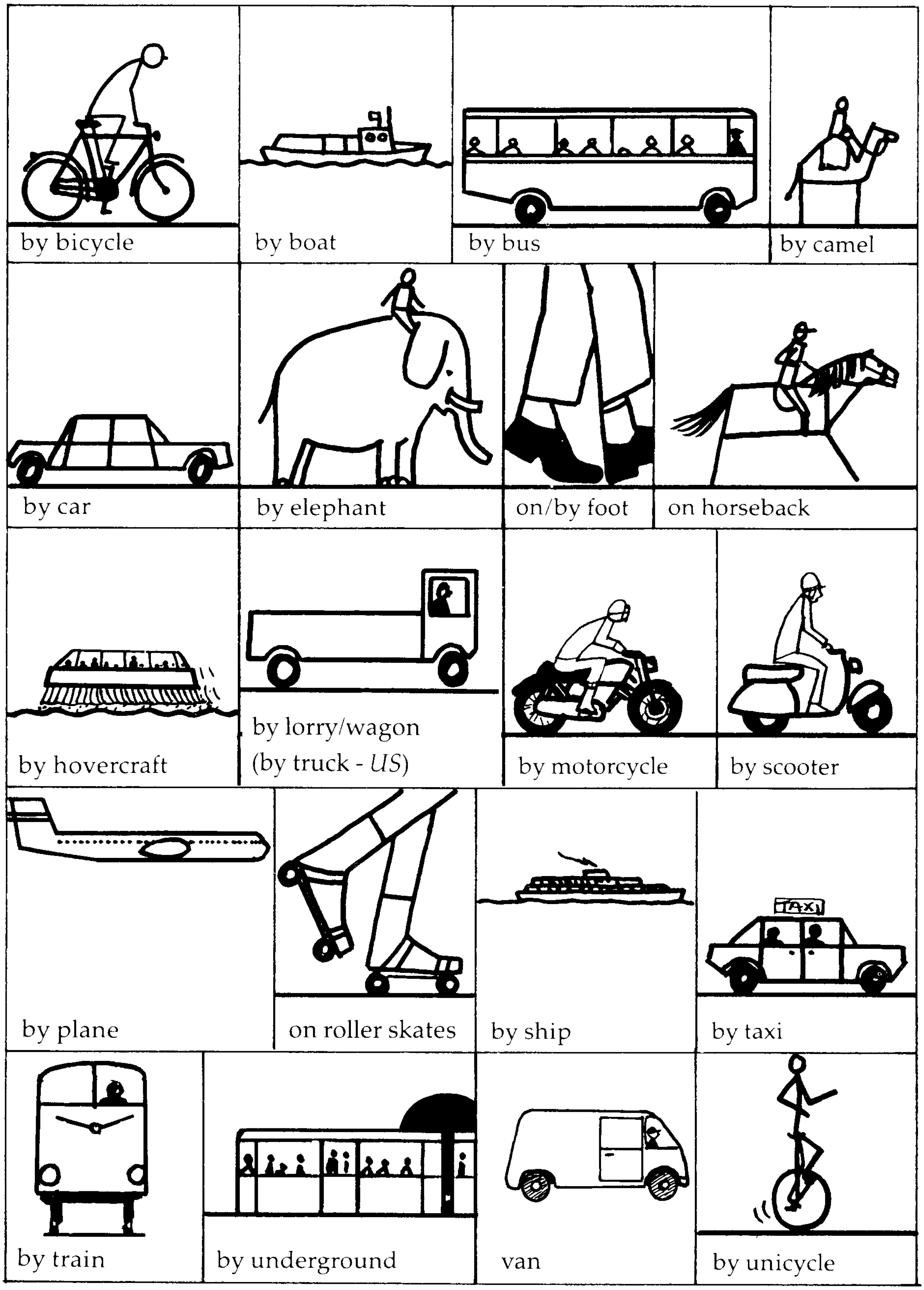
Topics, behaviour, notions

Free time and entertainment



Travel and places

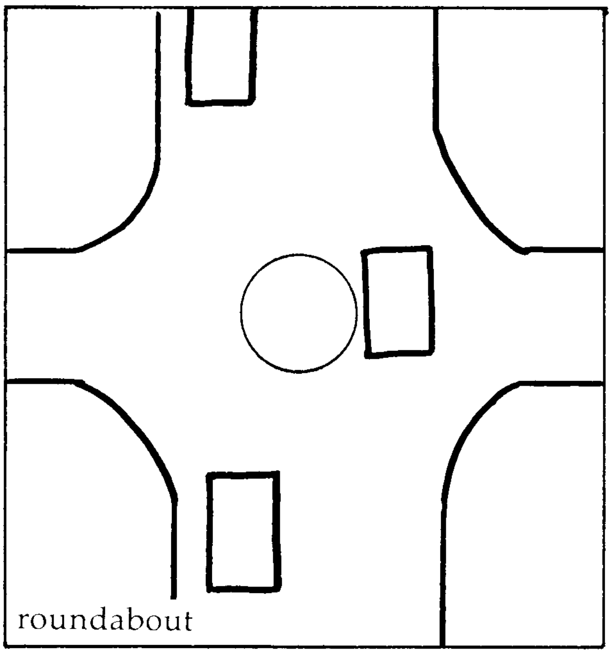
(types of transport)



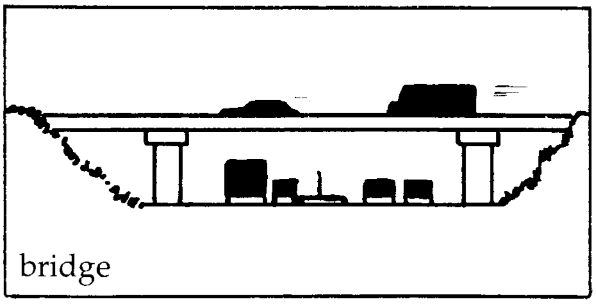
Topics, behaviour, notions

Travel and places

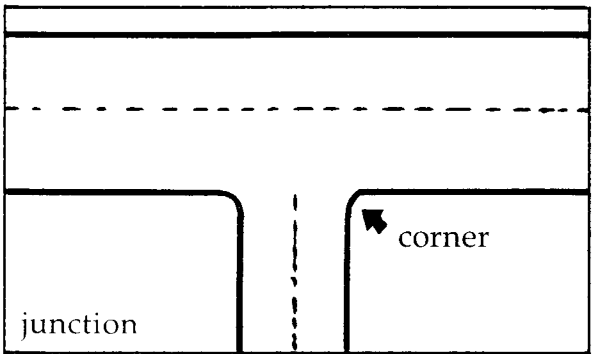
(road features)



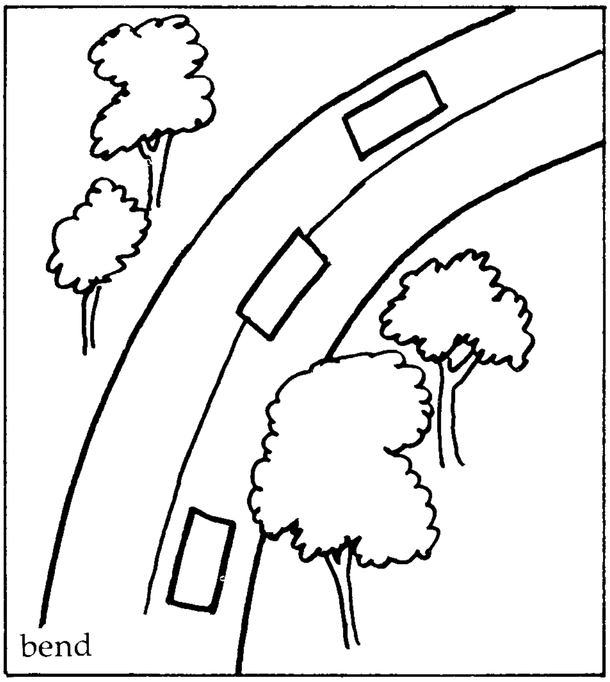
roundabout



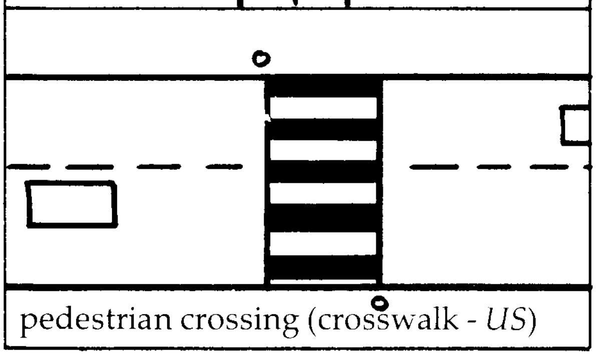
bridge



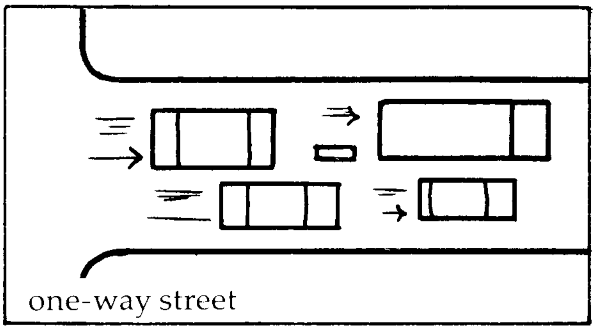
junction



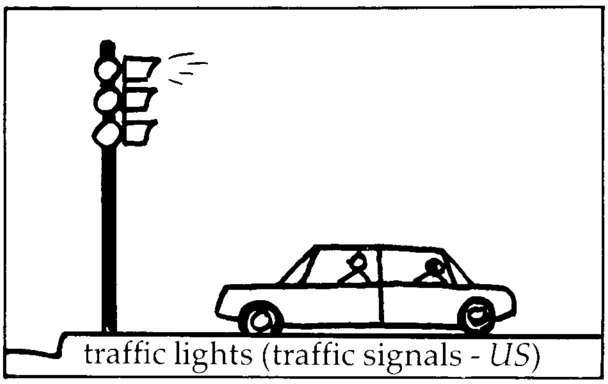
bend



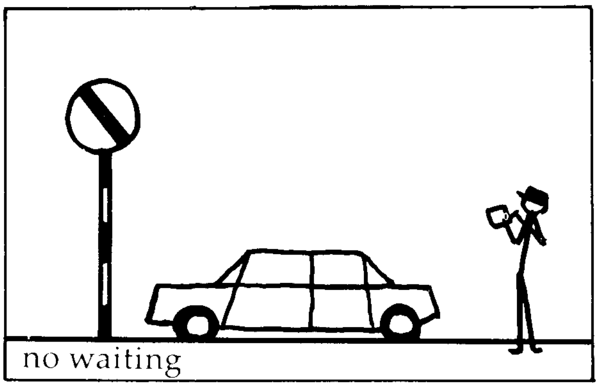
pedestrian crossing (crosswalk - *US*)



one-way street



traffic lights (traffic signals - *US*)

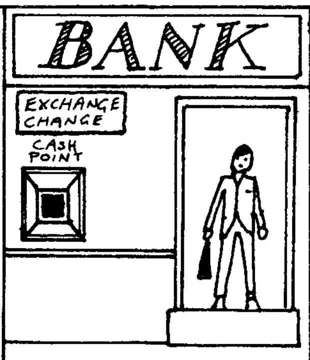


no waiting

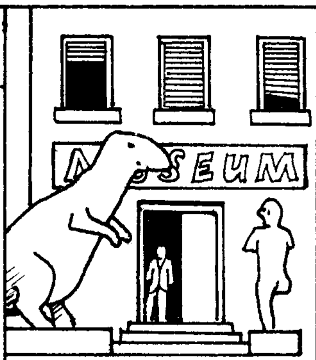
Places in a town

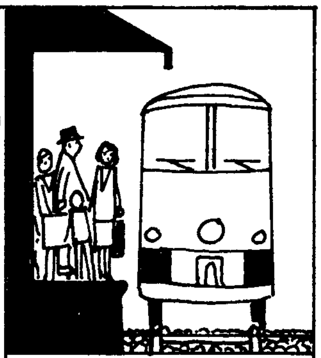


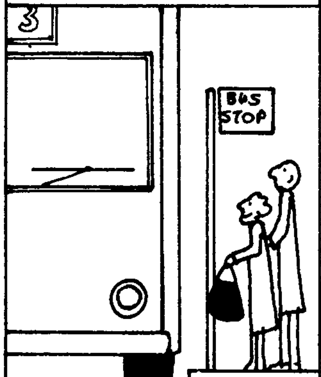
post office



bank


museum

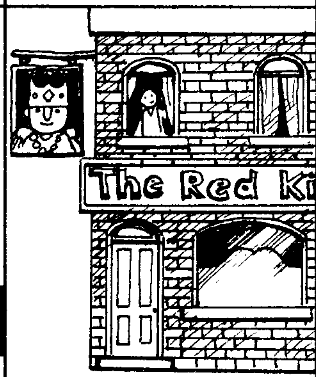

railway station (railroad station - *US*)



bus stop

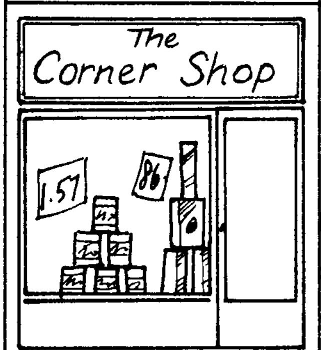


police station

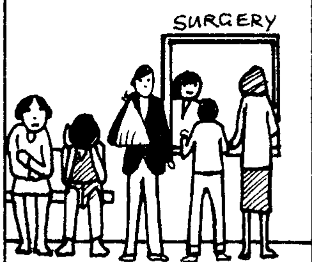

pub/public house



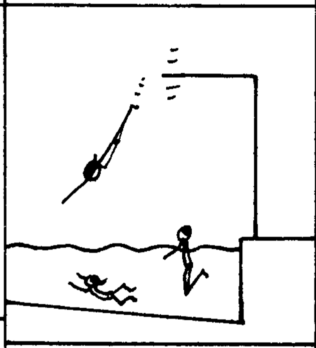
cafe

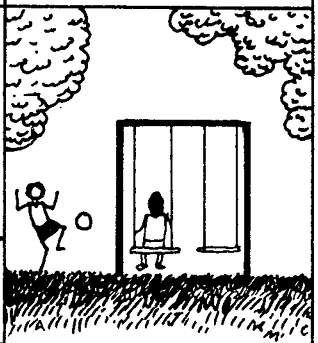


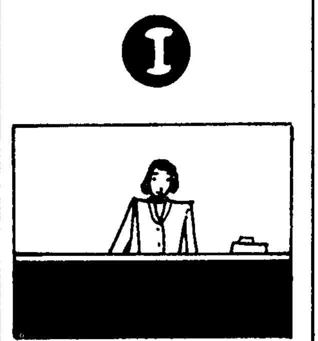
grocer's



doctor's surgery


swimming pool


park

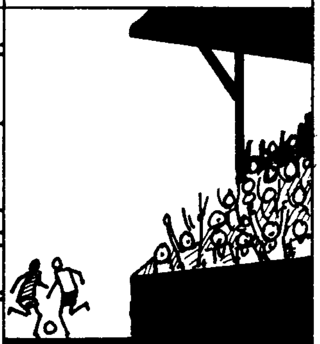


information service


office



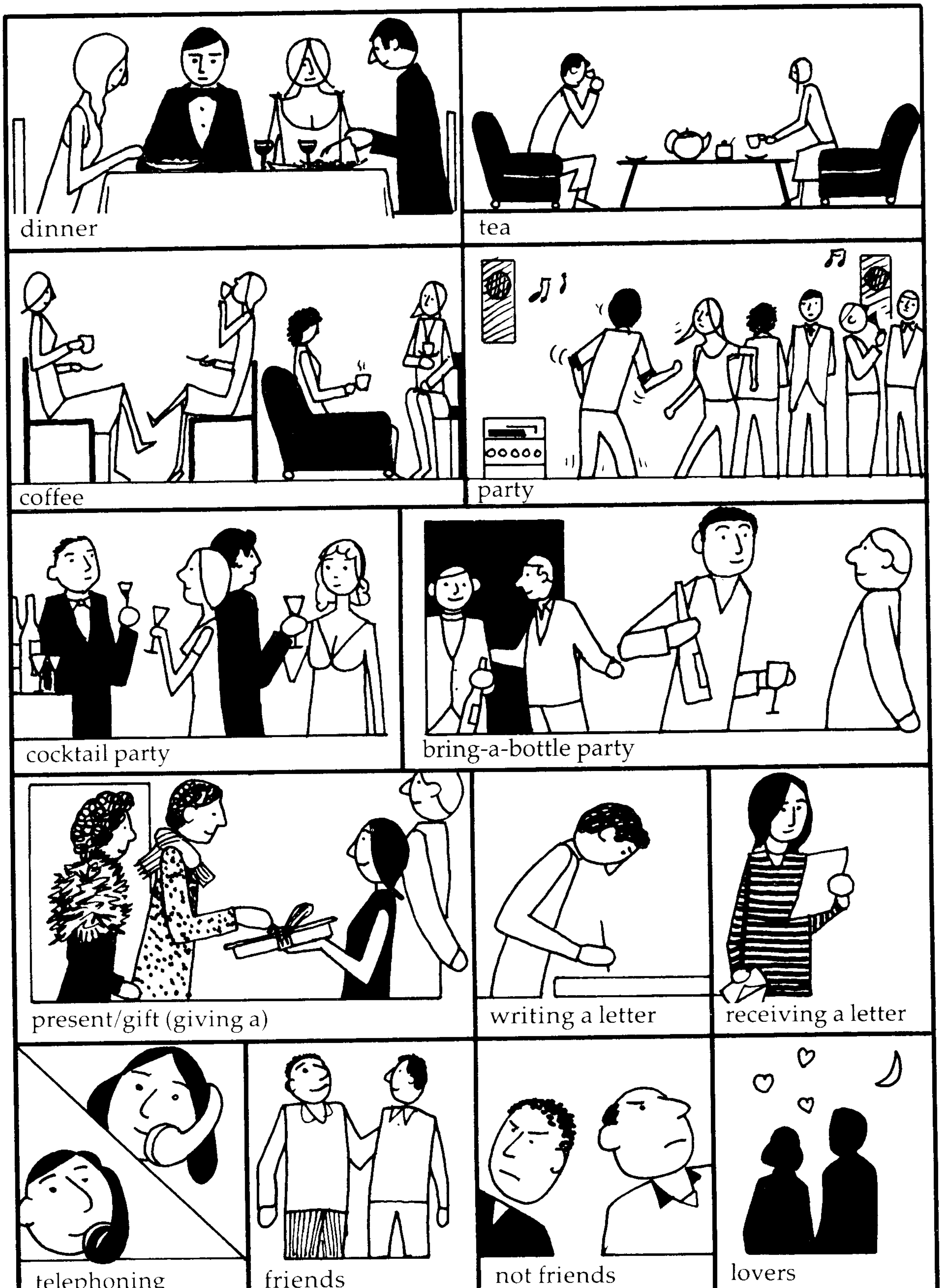
school


football stadium (soccer stadium - *US*)

Topics, behaviour, notions

Relations

(invitations and correspondence)

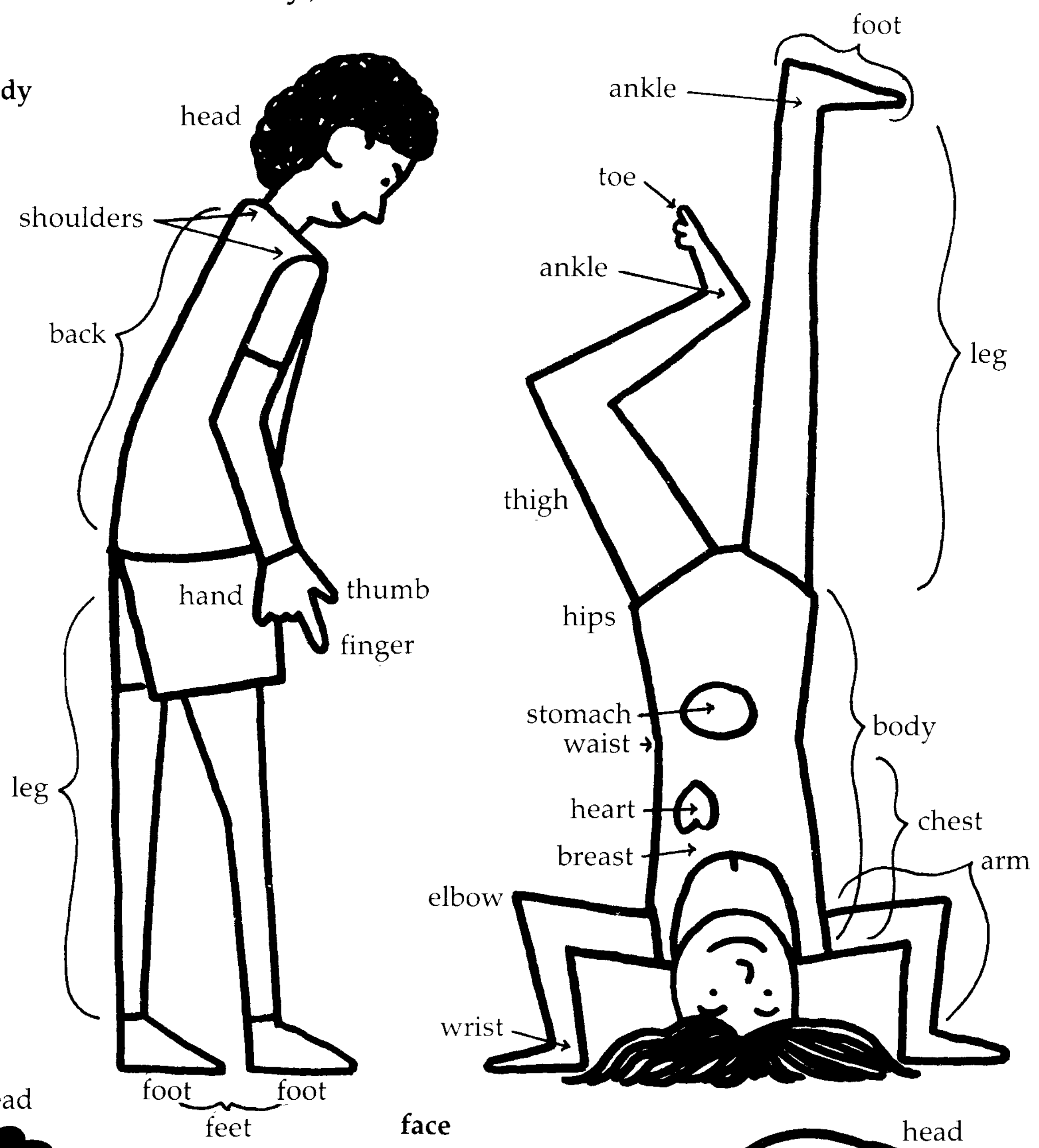


Topics, behaviour, notions

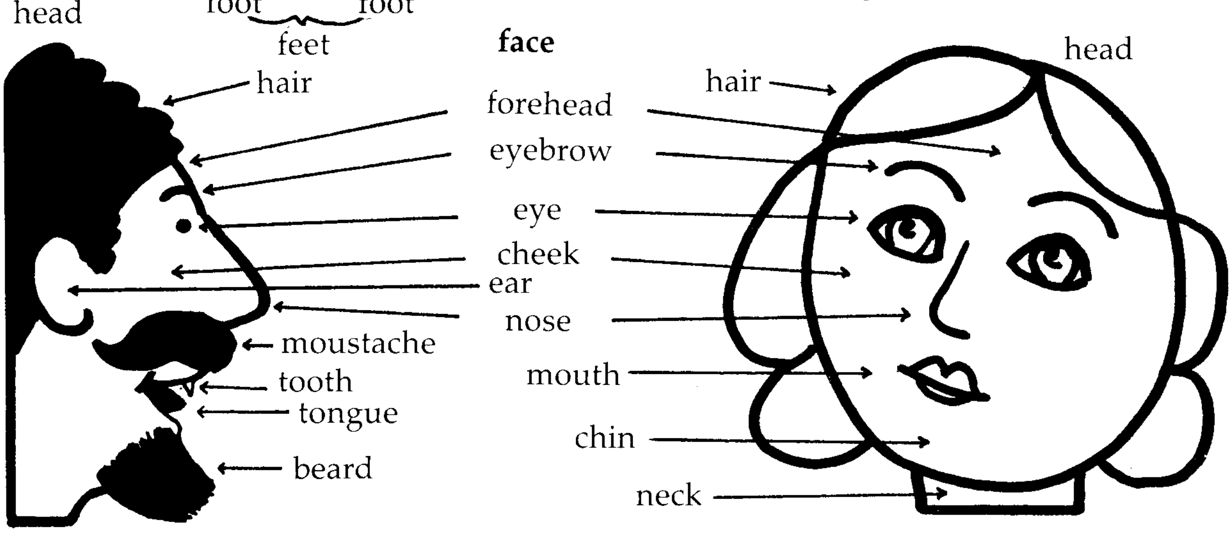
Health and welfare

(parts of the body)

body



face



Topics, behaviour, notions

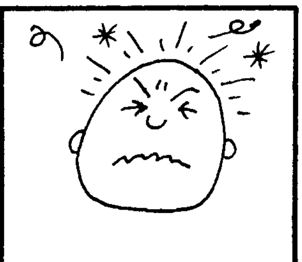
Health and welfare

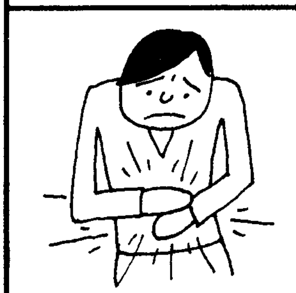
(ailments, accidents, medical services)

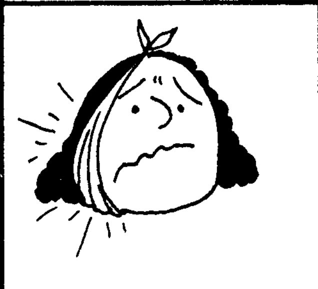

got a cold

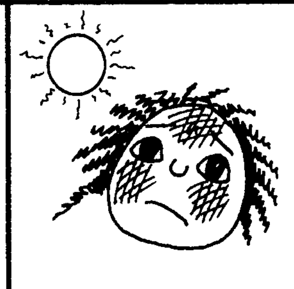

a sore throat

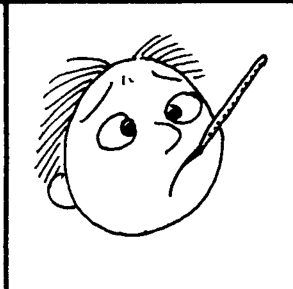

a cough

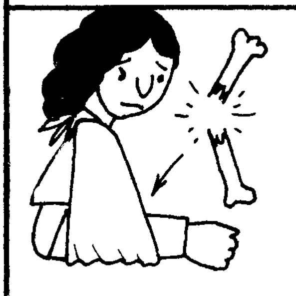

a headache


stomach ache


toothache


sunburn

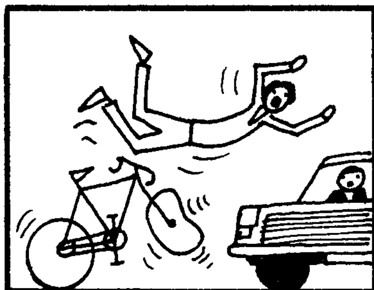

a temperature

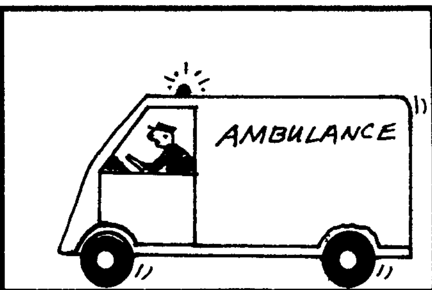

a broken arm


a bruise

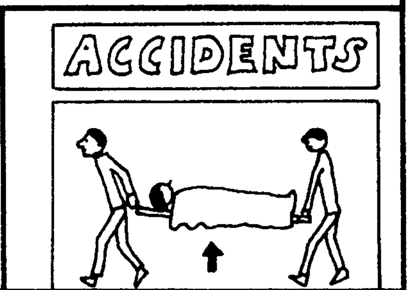

a cut


a sprain

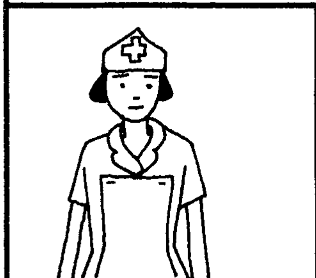

accident



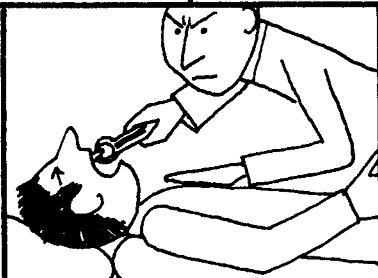
ambulance

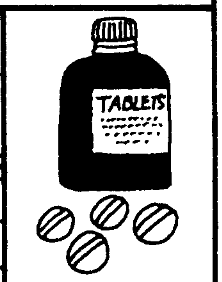


stretcher


nurse


doctor

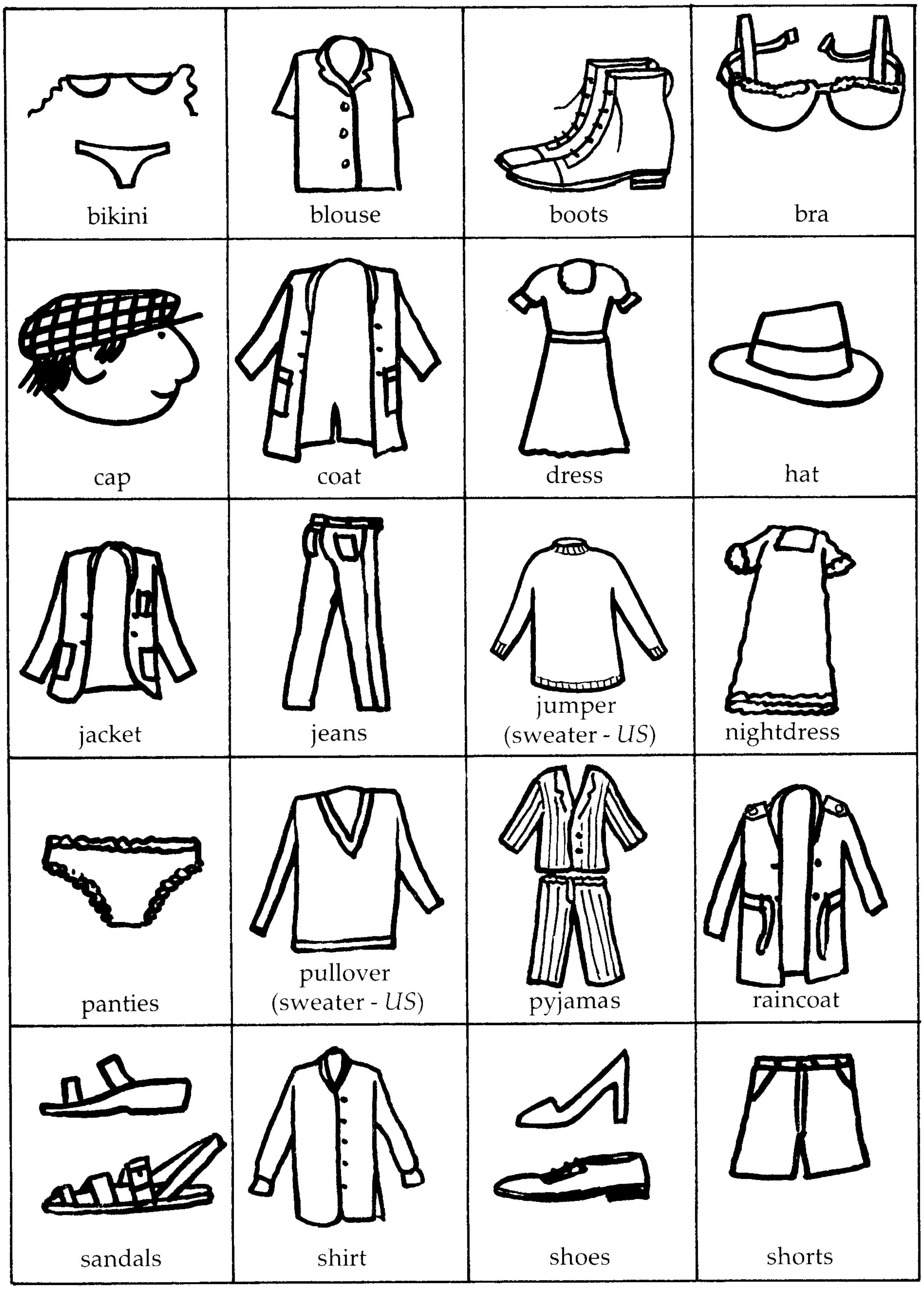

dentist



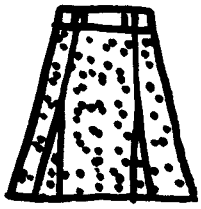
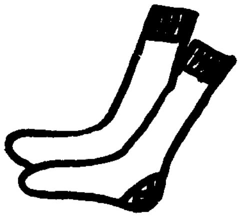
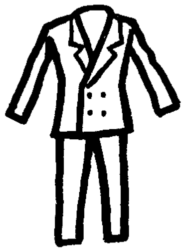
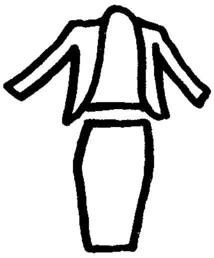
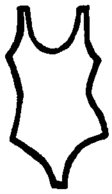
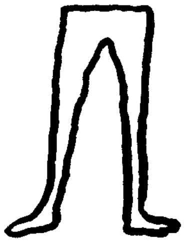
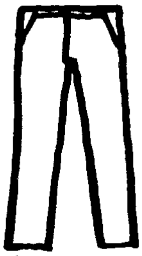
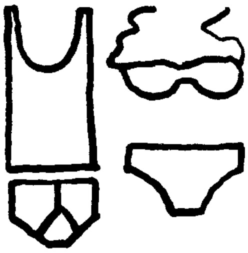
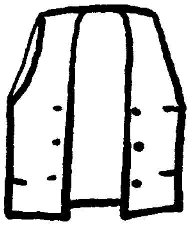
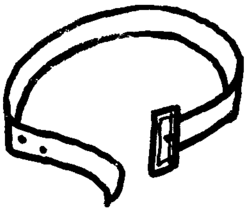
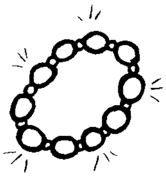
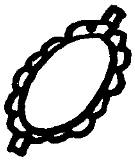
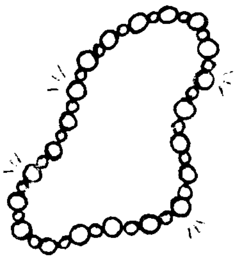
tablets

Topics, behaviour, notions

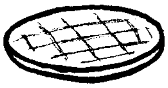
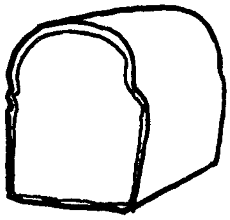
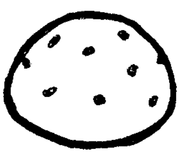
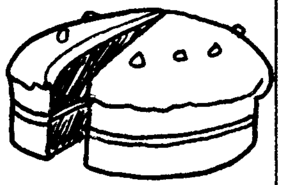
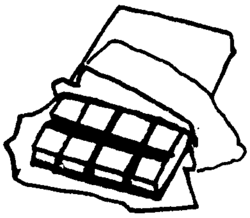
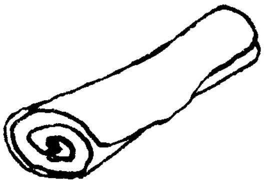
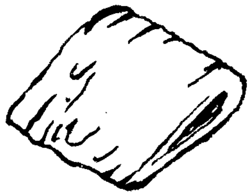
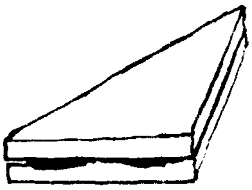
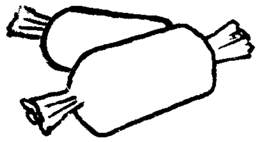
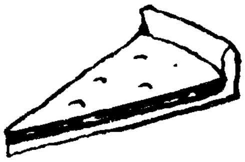
Clothes

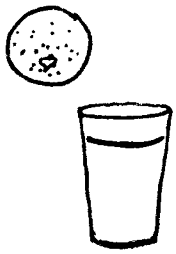
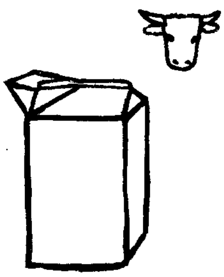
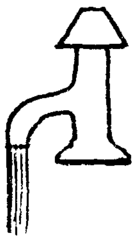


Clothes

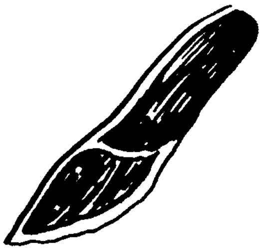
 skirt	 slippers	 socks	 suit
 suit	 swimming costume (swimsuit - *US*)	 swimming trunks	 tights (pantyhose - *US*)
 trousers (pants - *US*)	 T-shirt	 underwear	 waistcoat (vest - *US*)
 belt	 bracelet	 brooch	 earring
 necklace	 purse	 ring	 sunglasses

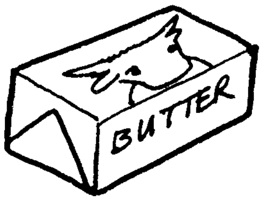
Food and drink

 biscuit (cookie - *US*)	 bread	 bun	 cake
 chocolate	 crisps (potato chips - *US*)	 pancake	 pastry (Danish)
 pie	 sandwich	 sweets (candy - *US*)	 tart

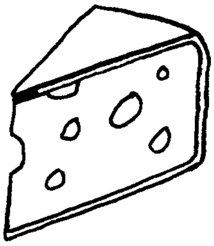
 beer	 coffee	 cream	 juice
 milk	 tea	 water	 wine

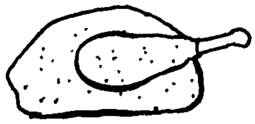
Food

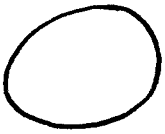

bacon

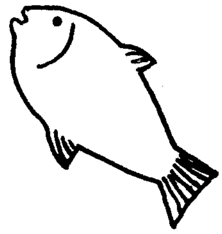


butter

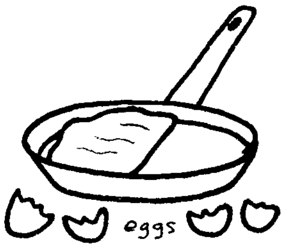

cheese


chicken

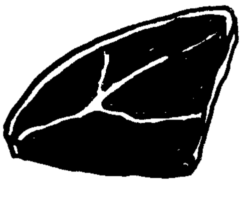

egg


fish

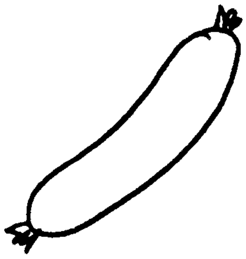

jam (jelly - *US*)

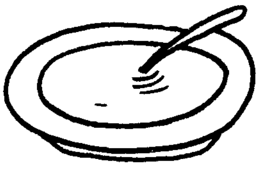


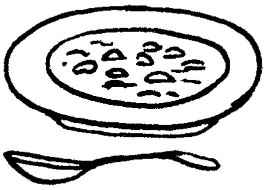
omelette

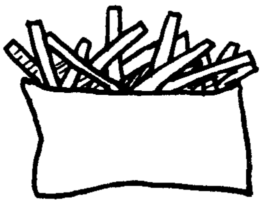

meat (beef)

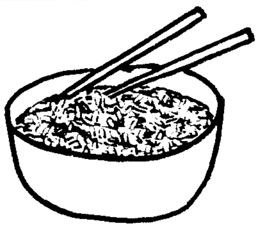

sauce

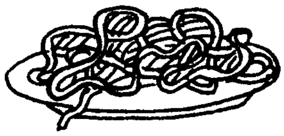

sausage

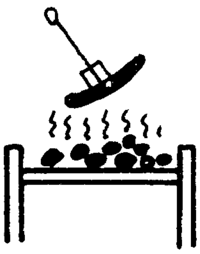

soup

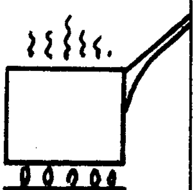

cereal

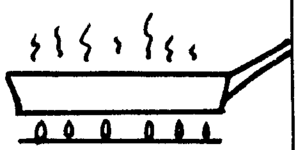

chips
(french fries - *US*)

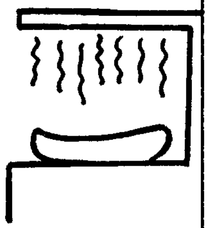

rice

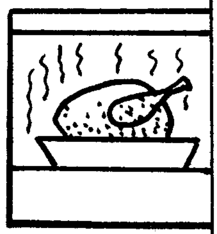

spaghetti


barbecue

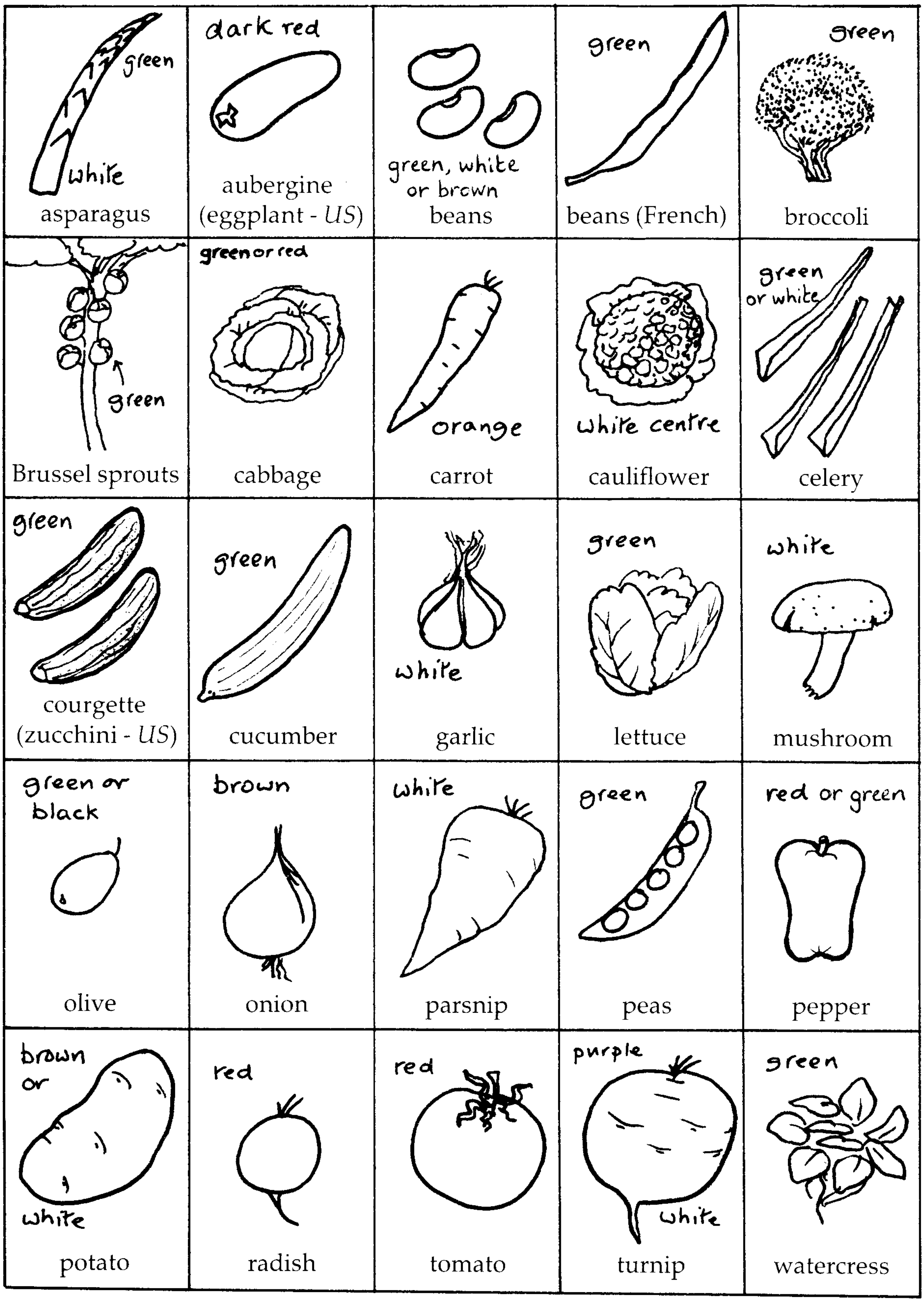

boil


fry

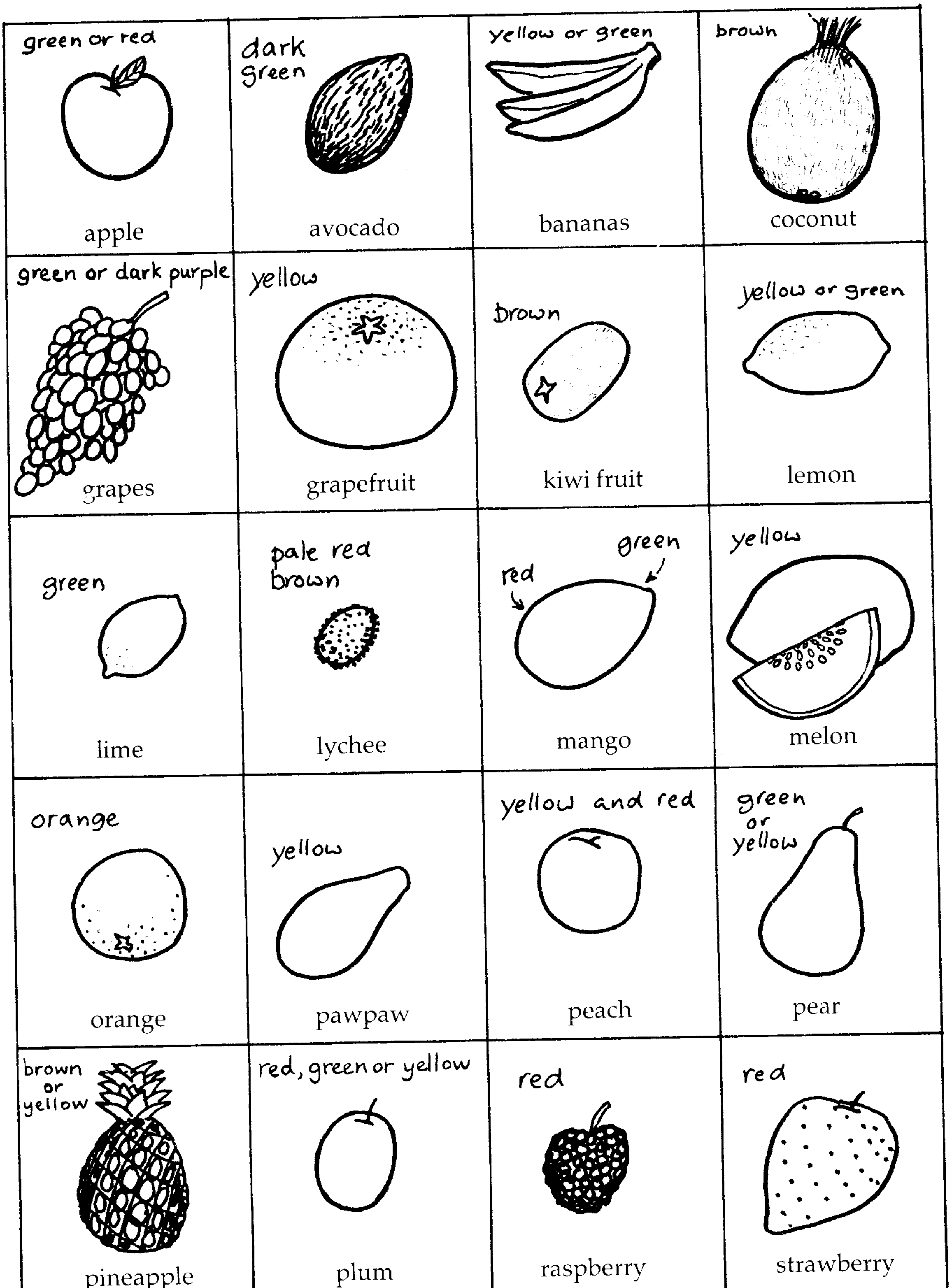

grill


roast

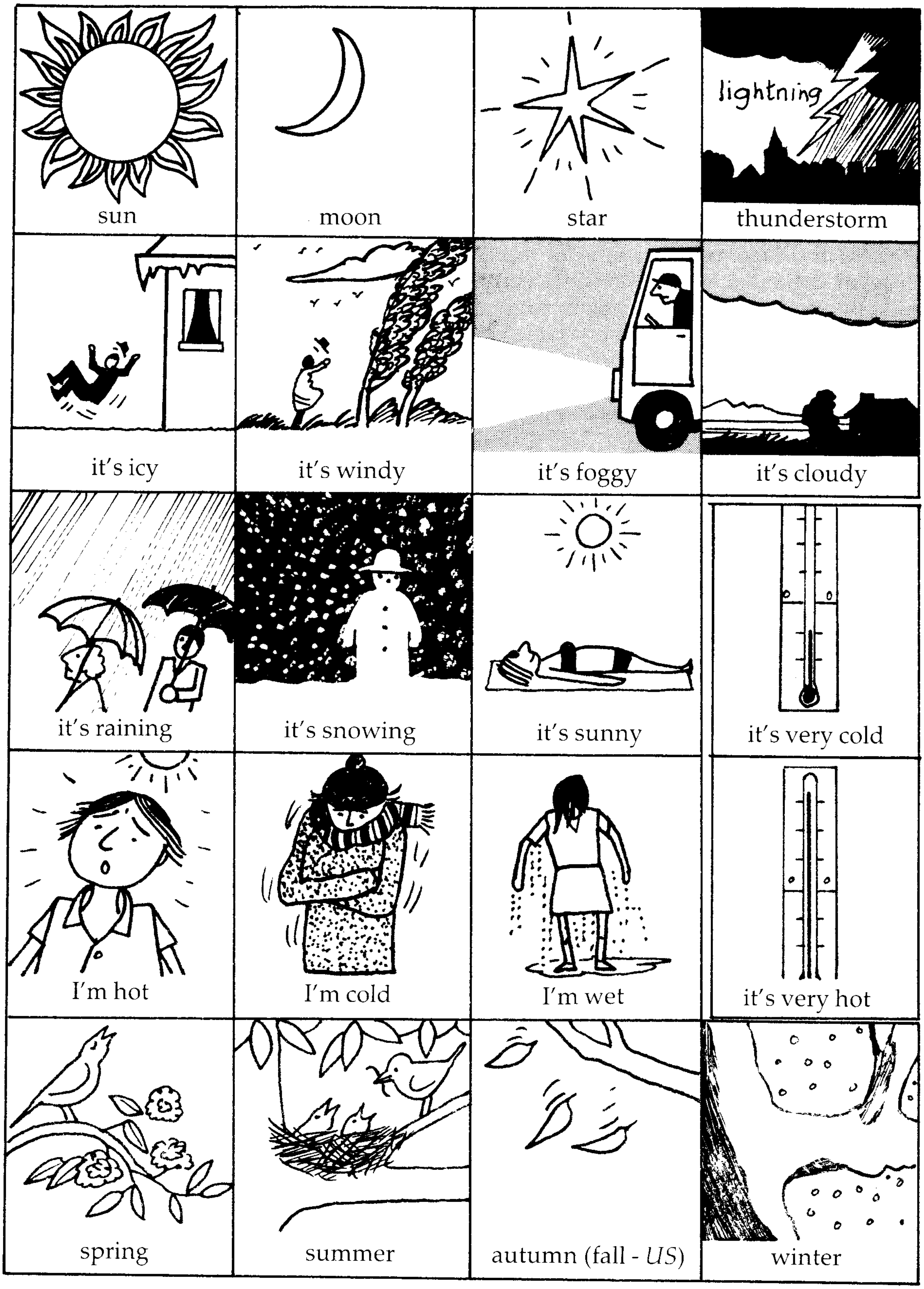
Food: vegetables



Food: fruit


green or red
apple
dark green
avocado
yellow or green
bananas
brown
coconut
green or dark purple
grapes
yellow
grapefruit
brown
kiwi fruit
yellow or green
lemon
green
lime
pale red brown
lychee
red
green
mango
yellow
melon
orange
orange
yellow
pawpaw
yellow and red
peach
green or yellow
pear
brown or yellow
pineapple
red, green or yellow
plum
red
raspberry
red
strawberry

Weather

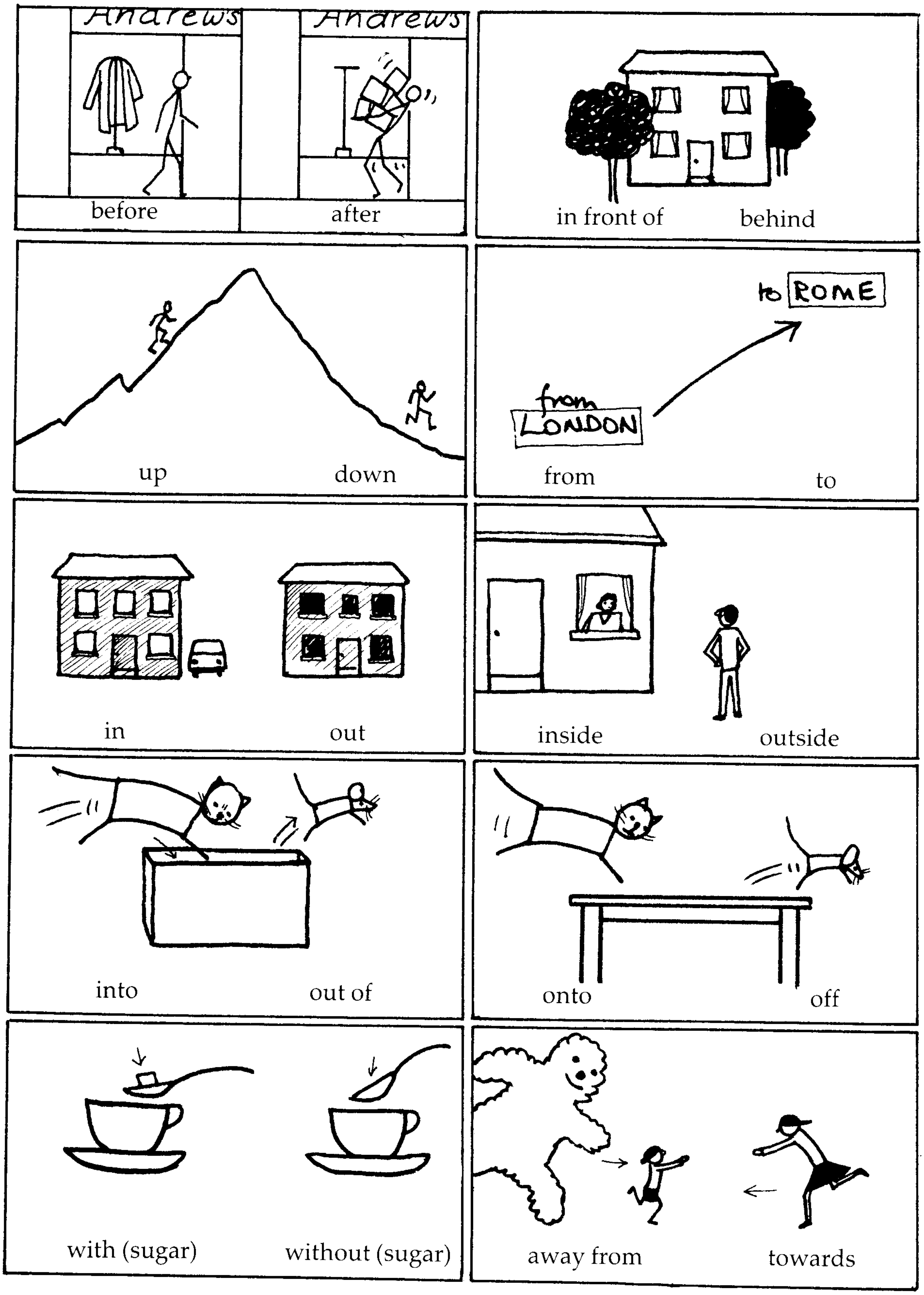

sun
moon
star
lightning
thunderstorm
it's icy
it's windy
it's foggy
it's cloudy
it's raining
it's snowing
it's sunny
it's very cold
I'm hot
I'm cold
I'm wet
it's very hot
spring
summer
autumn (fall - *US*)
winter

4 Illustrated vocabulary and grammar

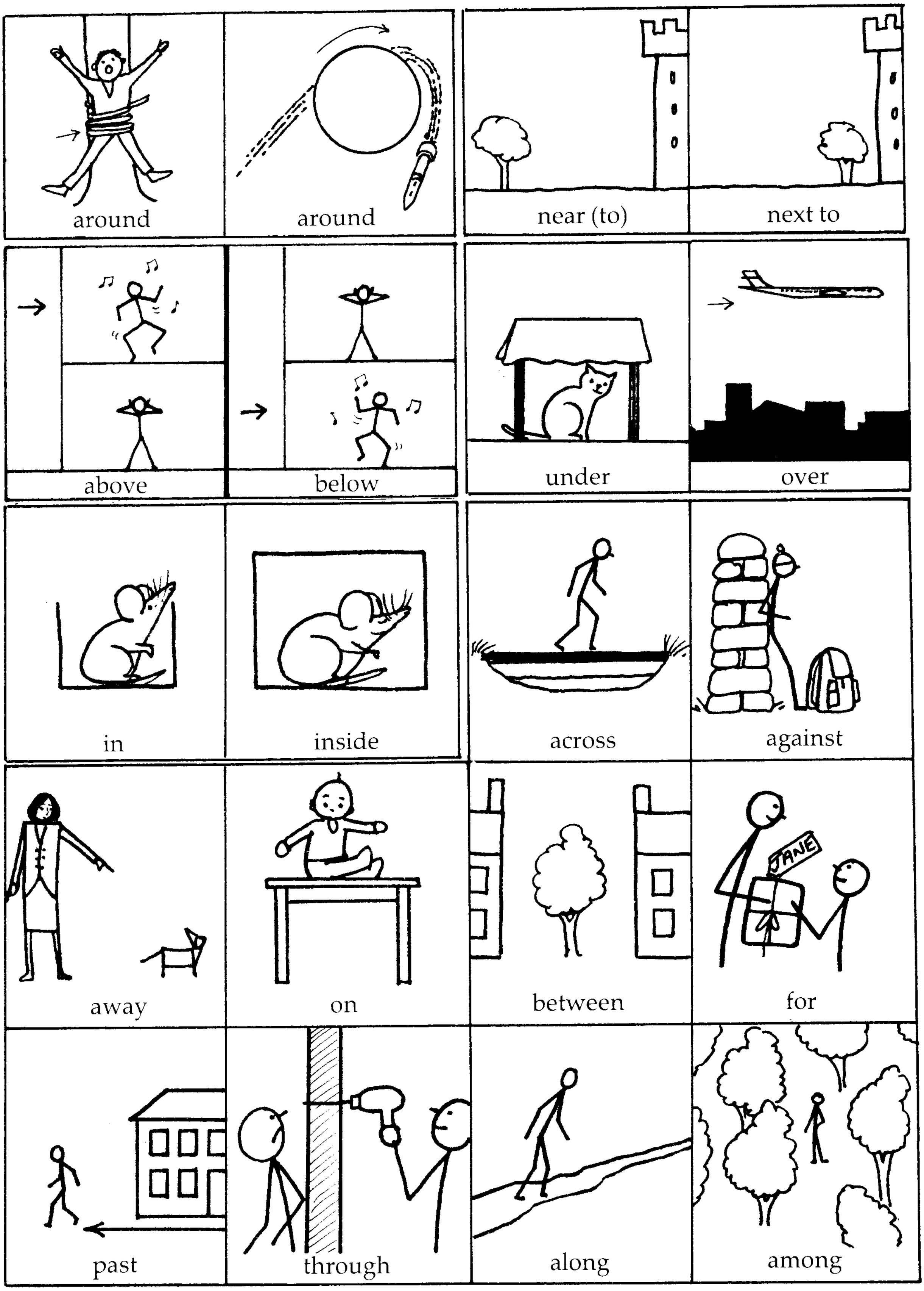
In Section 4 there are over 500 drawings illustrating prepositions, verbs, passives, adjectives and nouns. In some cases you could copy the drawings onto the blackboard and use it to teach the meaning of the associated word. In other cases the picture is best used to contribute to an overall experience which helps the student appreciate the meaning of the associated language.

These drawings are more useful for practice than for presentation. The drawings can be used to cue alternatives in sentence patterns, or to cue answers to questions or as reference and the starting point for discussion, conversation and stories. (See 'Some basic ways of using pictures in language teaching', pages 128-136).

Prepositions

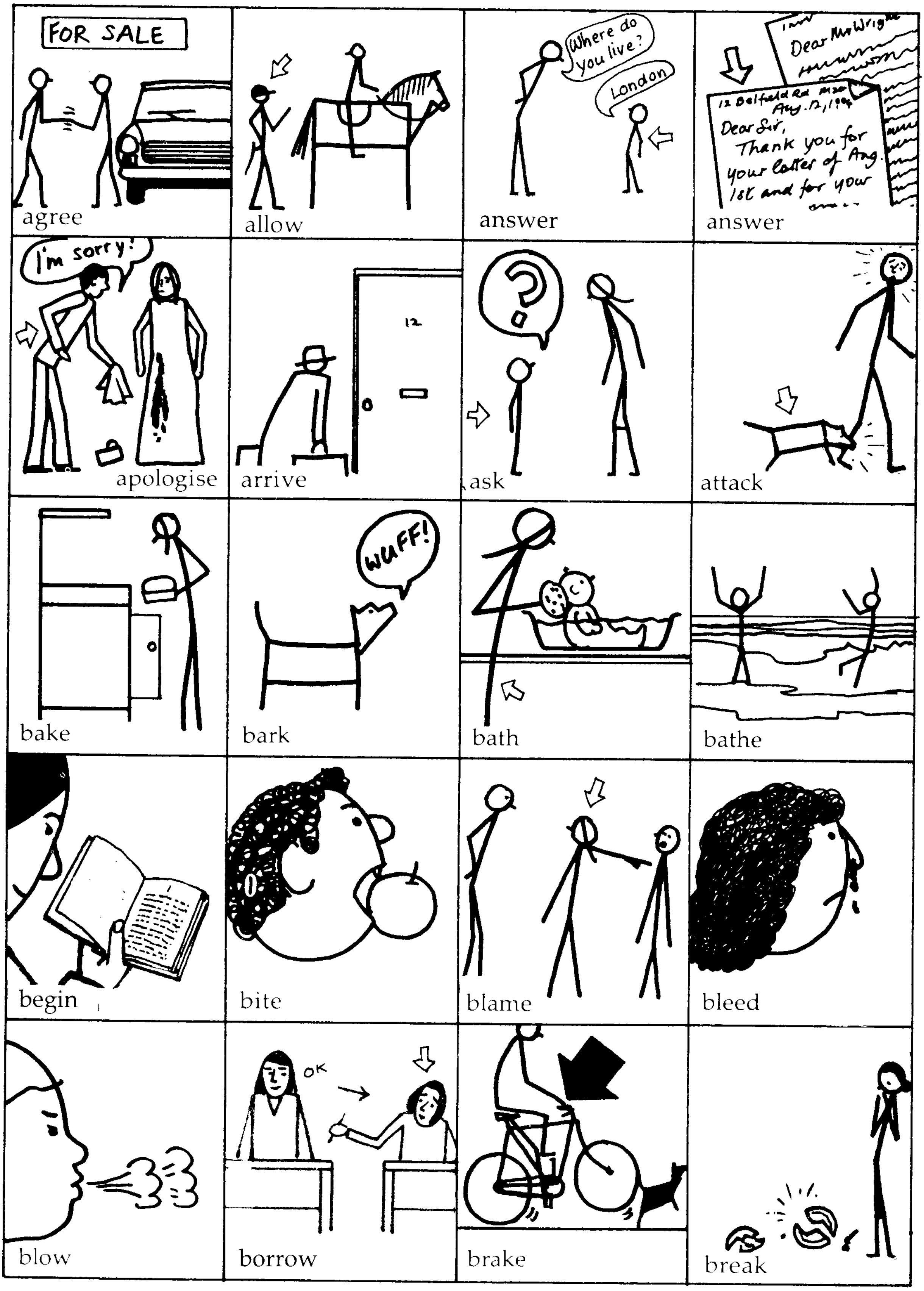


Prepositions

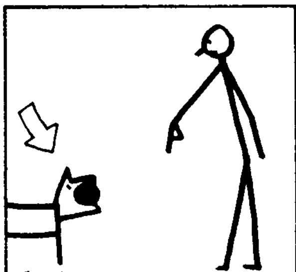


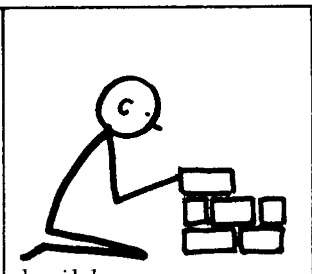
Illustrated vocabulary and grammar

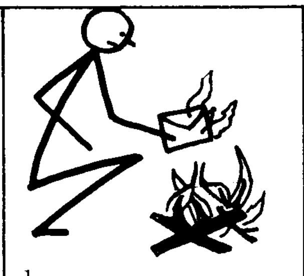
Verbs



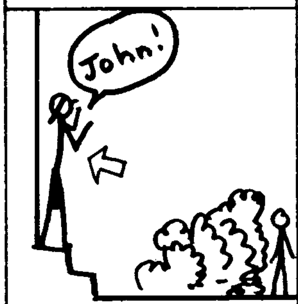
Verbs


bring

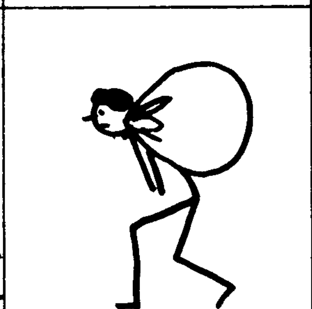

build

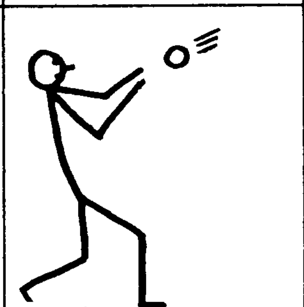

burn

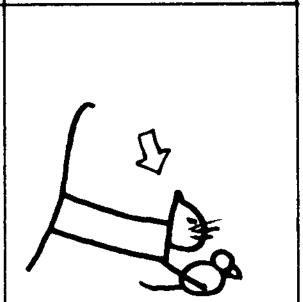

buy

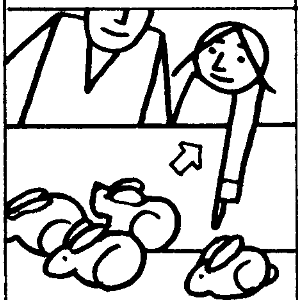


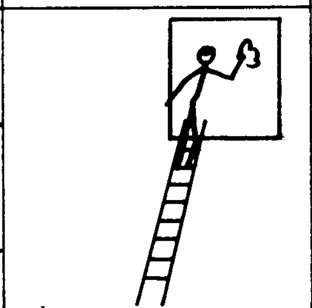
call

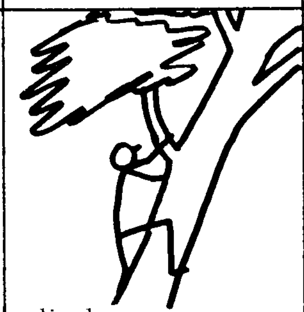

carry


catch

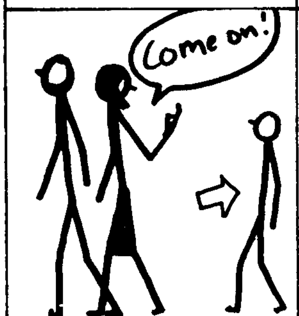

catch


choose

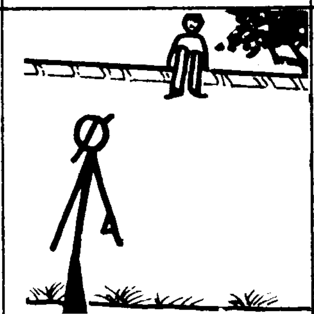

clean

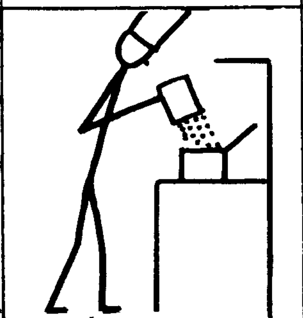

climb

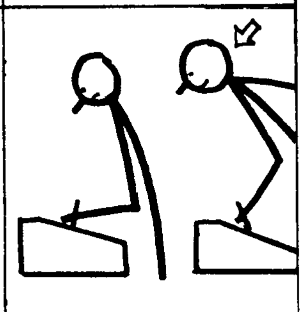

close



come on

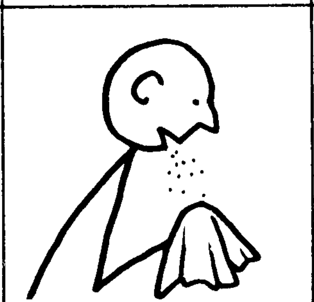

come down

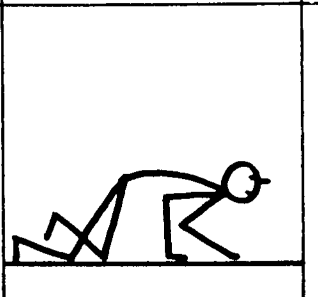

cook

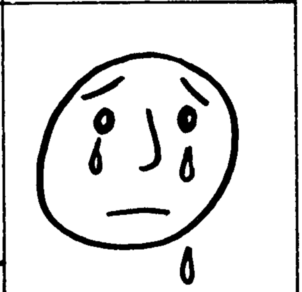

copy



count

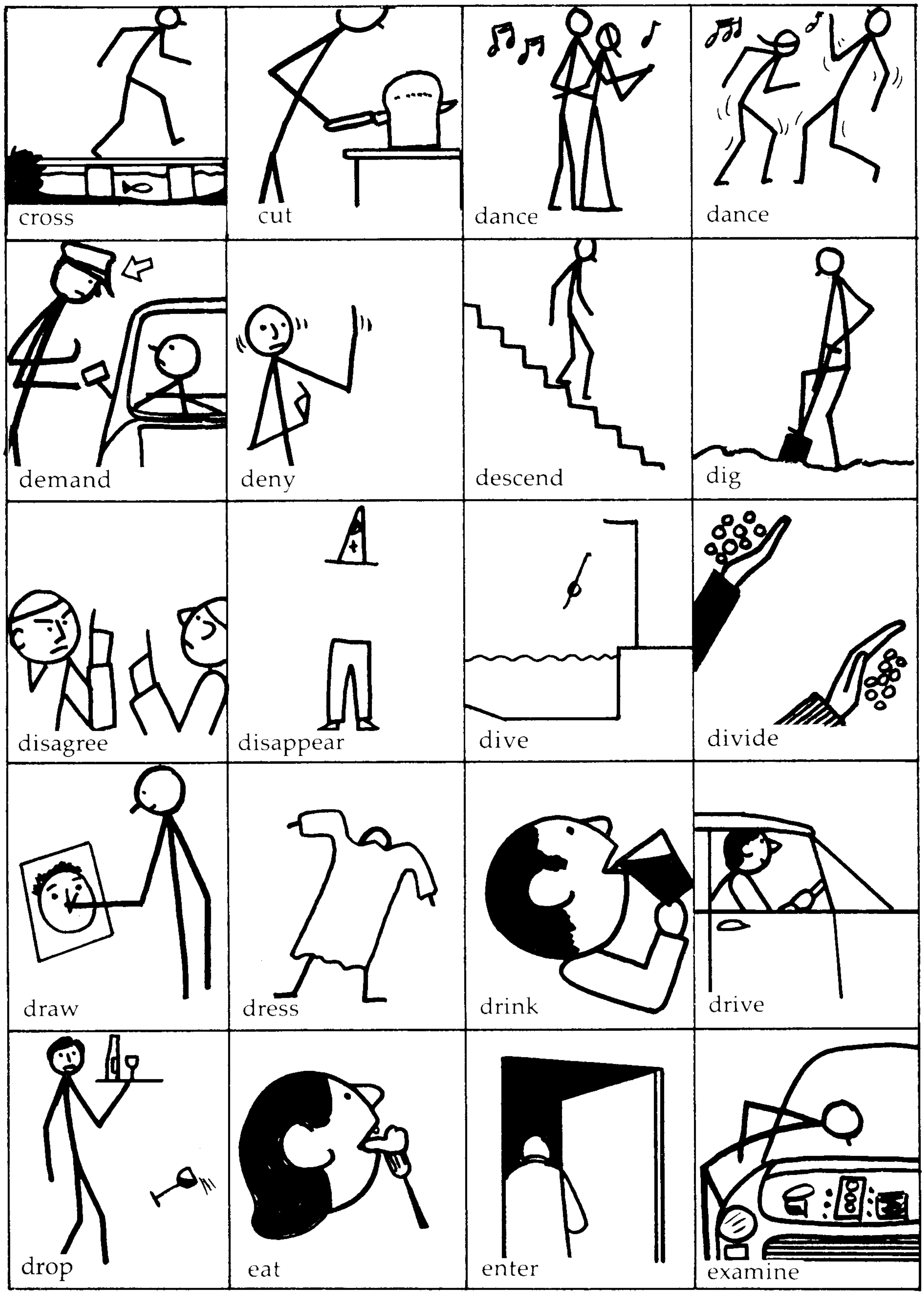

cough


crawl


cry

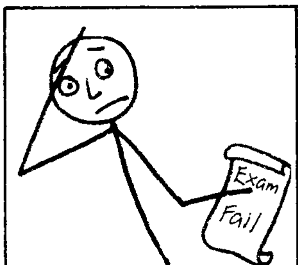
Illustrated vocabulary and grammar

Verbs

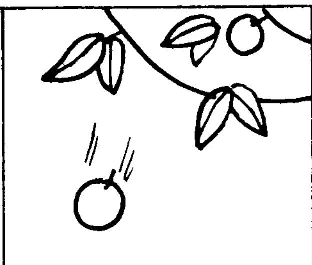


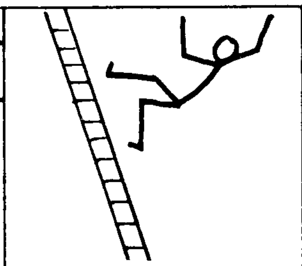
Illustrated vocabulary and grammar

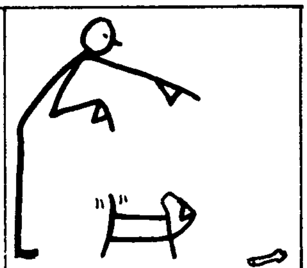
Verbs

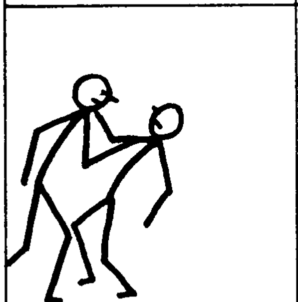


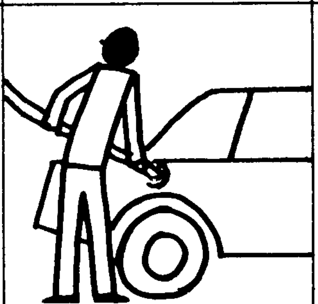
fail

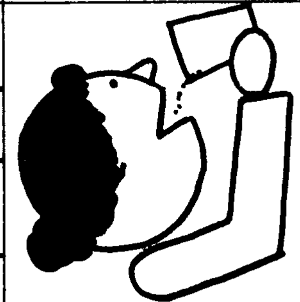

fall

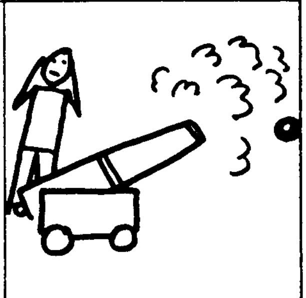

fall off

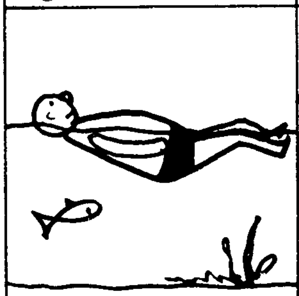

fetch

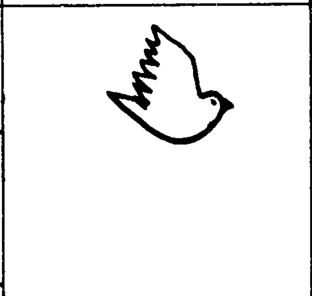

fight

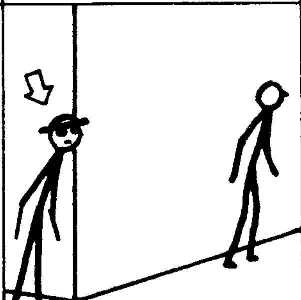

fill


finish

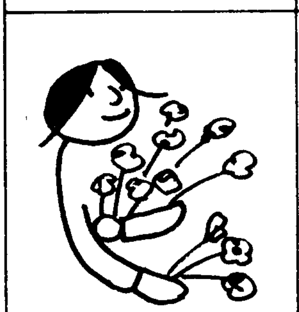

fire


float


fly


follow

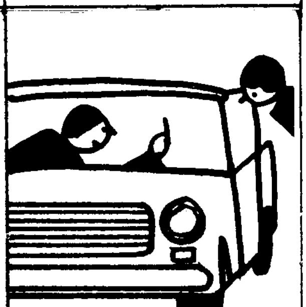

frighten

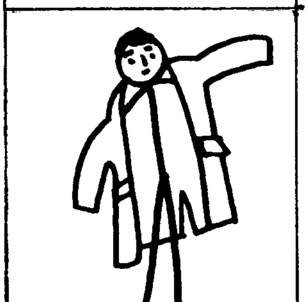

gather

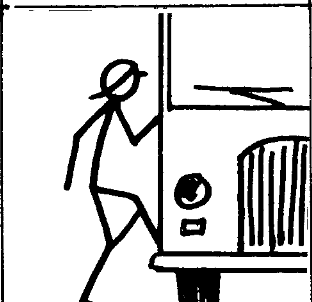

get/receive

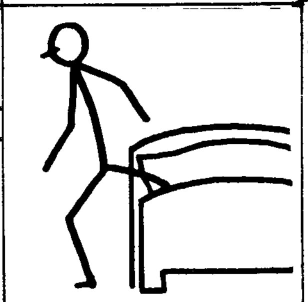


get down


get in

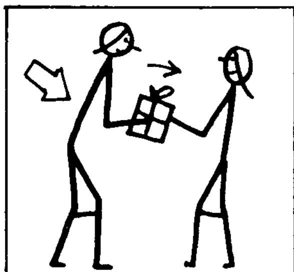

get on/put on

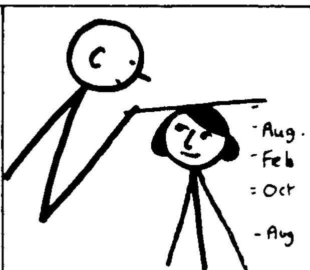

get on


get up

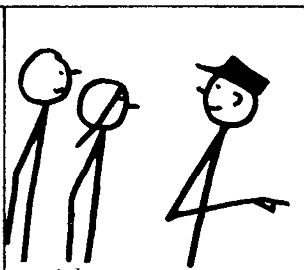

get wet

Verbs

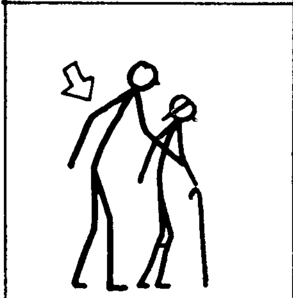

give



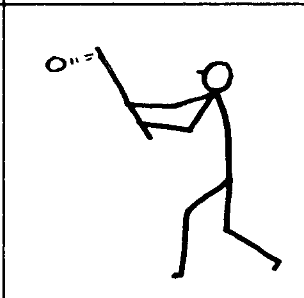
grow

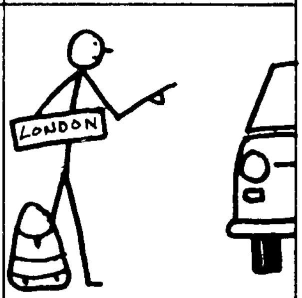

guide


hang

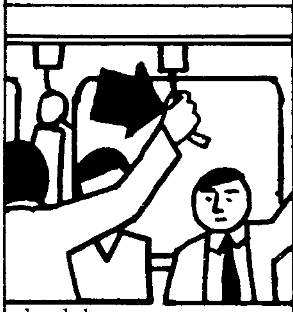

help

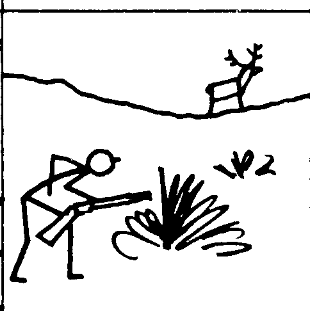

hide

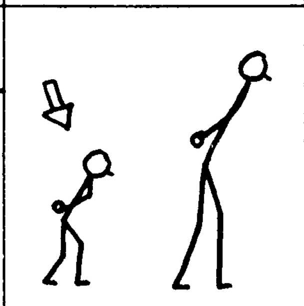

hit



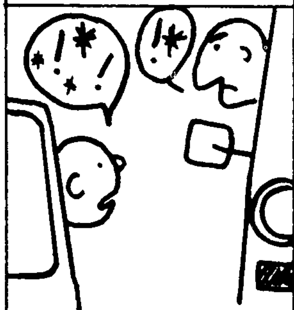
hitch hike

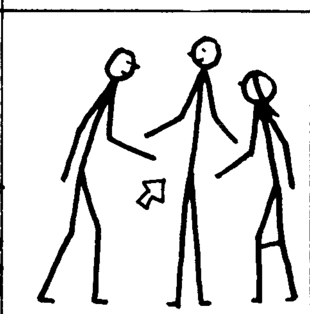

hold


hunt


imitate

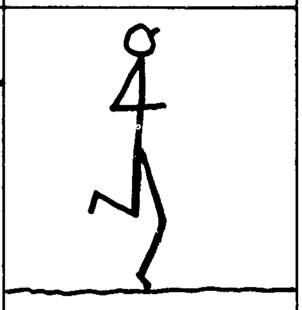

improve

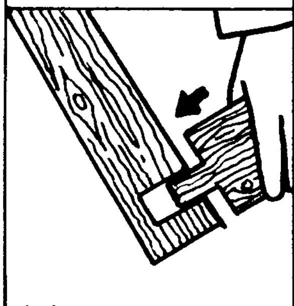

insult

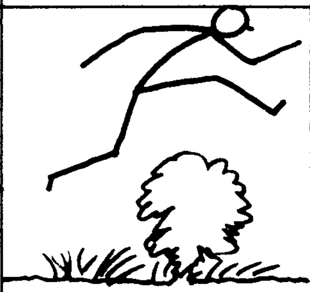

introduce

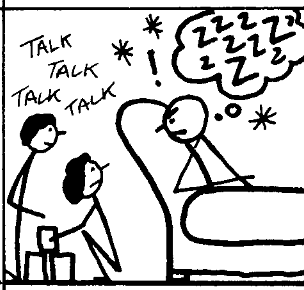


invite

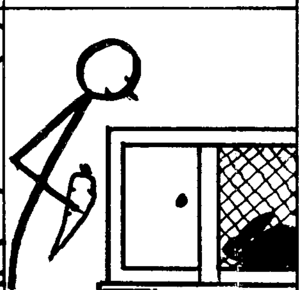

jog


join

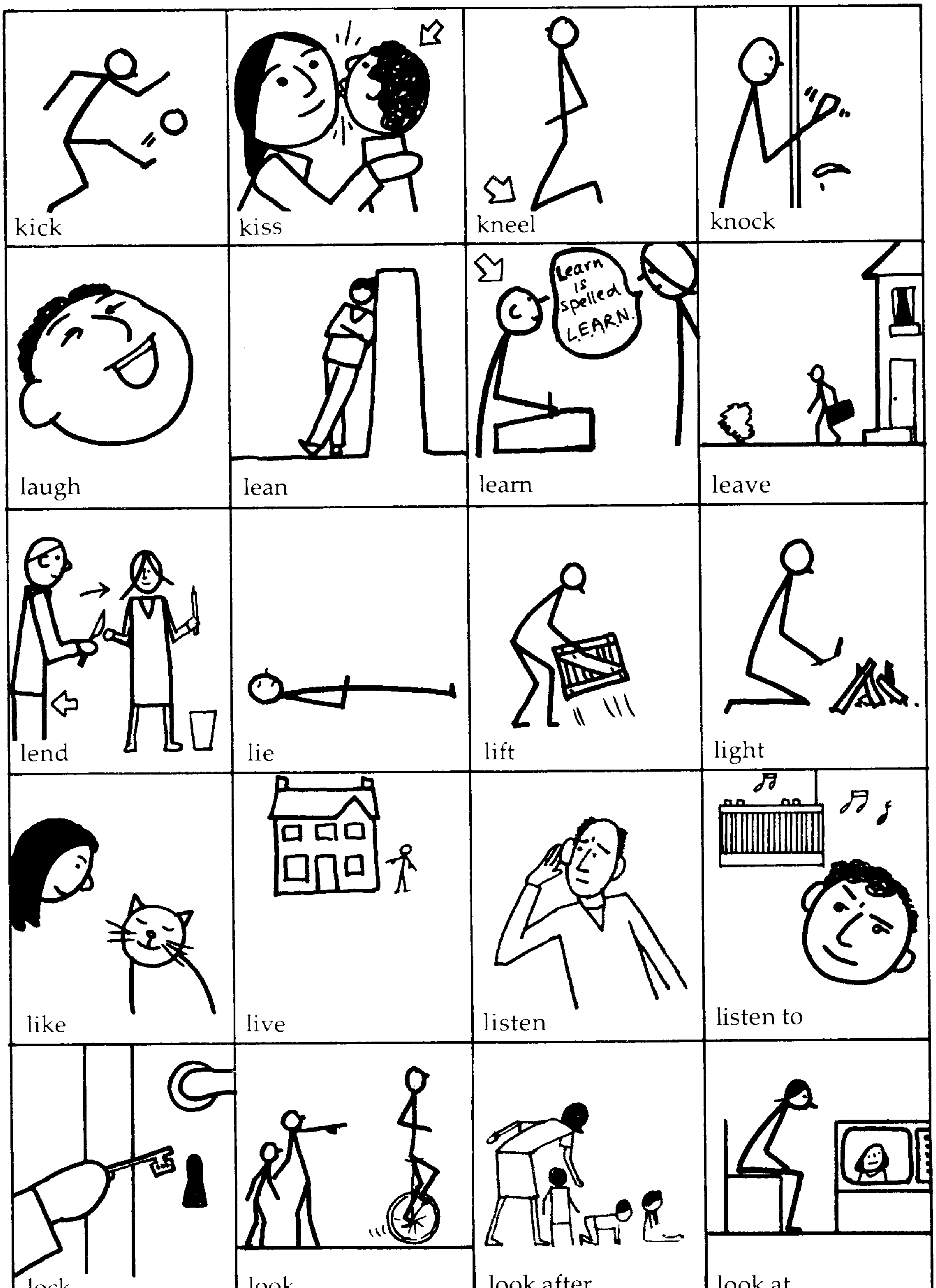

jump



keep quiet


keep

Verbs


kick
kiss
kneel
knock
laugh
lean
Learn is spelled L.E.A.R.N.
learn
leave
lend
lie
lift
light
like
live
listen
listen to
lock
look
look after
look at

Illustrated vocabulary and grammar

Verbs



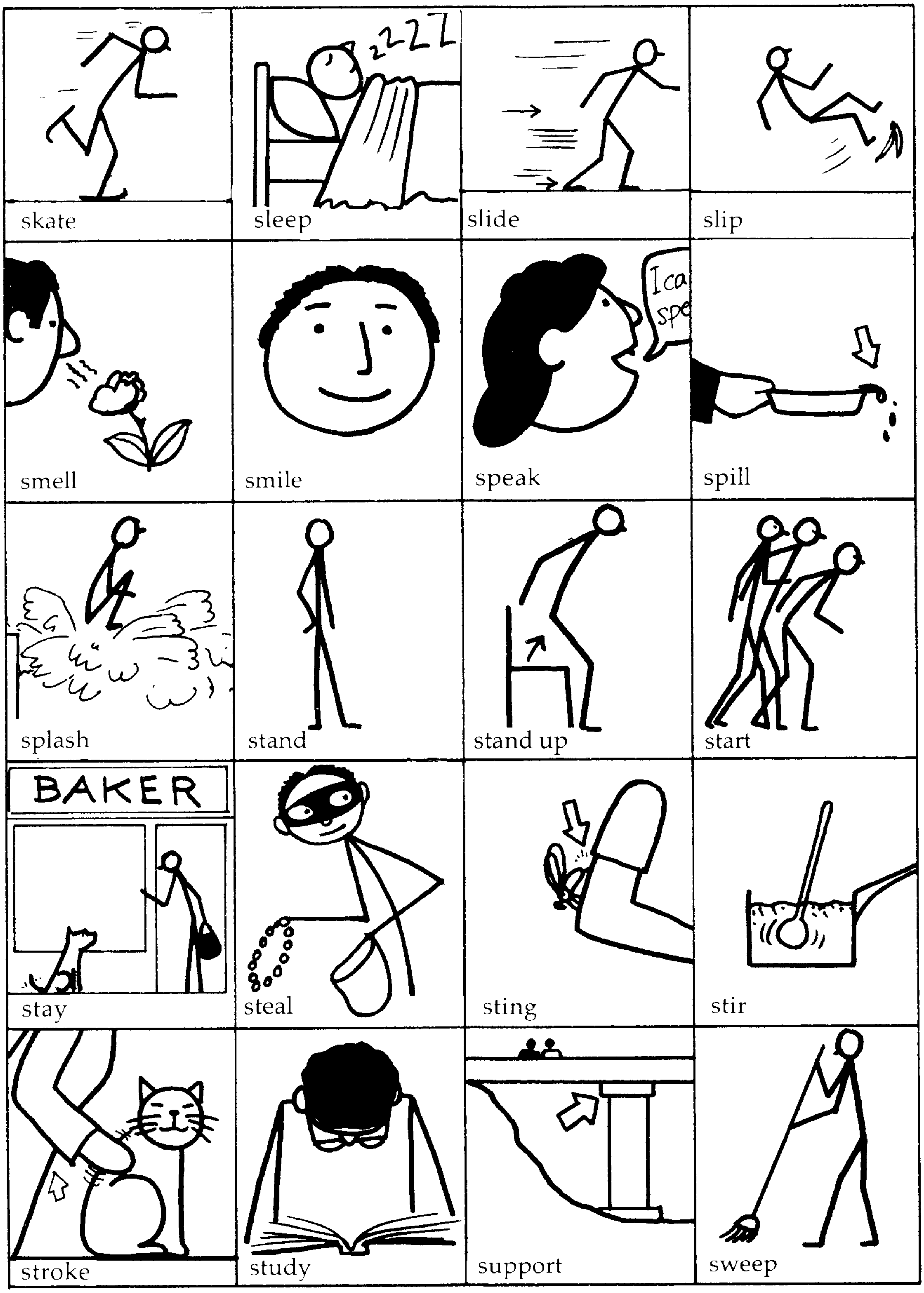
Verbs


play
point
polish
post
pour
Coffee
Tea
prefer
pull
push
put away
put down
put on
quarrel
raise
read
receive
No thanks
refuse
remain
DON'T FORGET TO LOCK THE DOOR!
remind
repair
rest

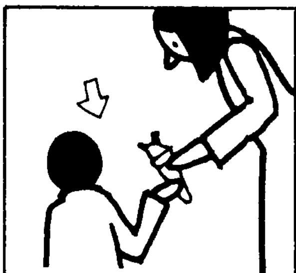
Verbs

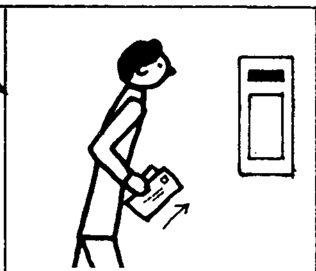

return
ride
ride
rise
run
sail
DEPOSITS
save
search
seize
sell
send
serve
shake
share
shave
shout
show
shut
sing
sit

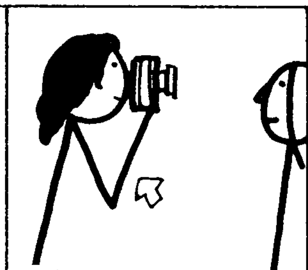
Verbs

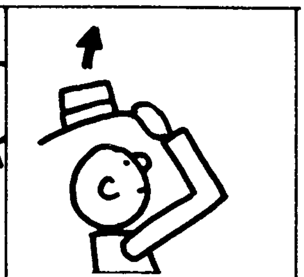

skate
sleep
slide
slip
smell
smile
speak
spill
splash
stand
stand up
start
BAKER
stay
steal
sting
stir
stroke
study
support
sweep

Verbs


take

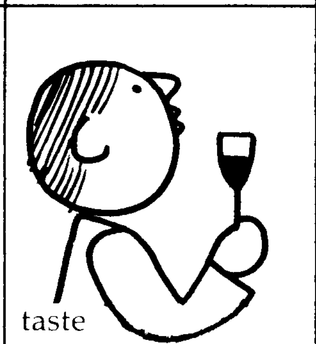

take


take

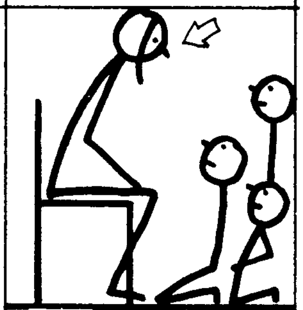

take off



talk

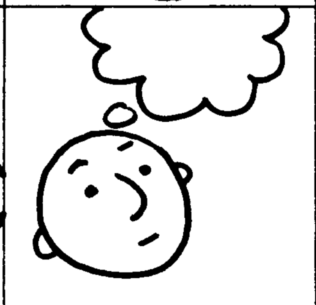

taste

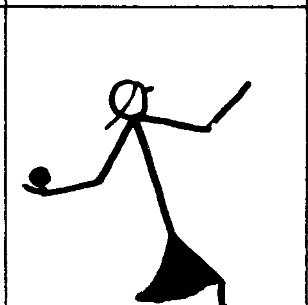

telephone

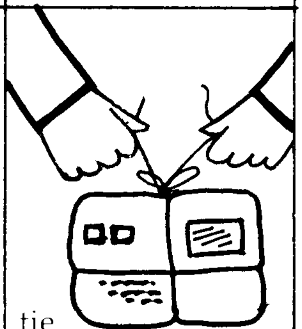

tell

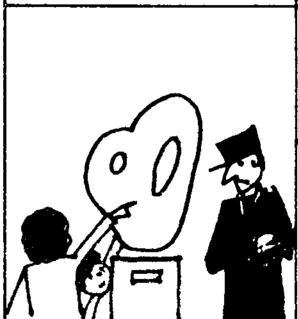


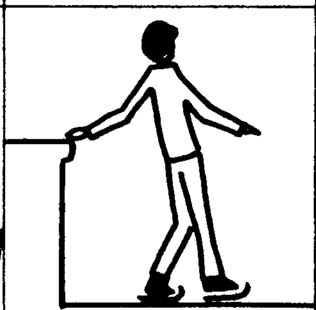
thank

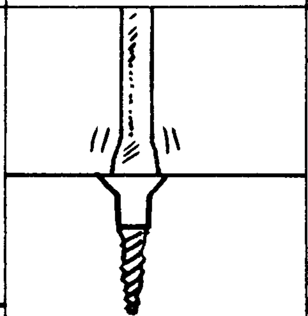

think

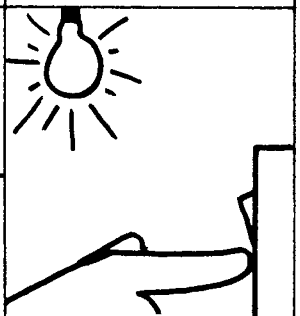

throw

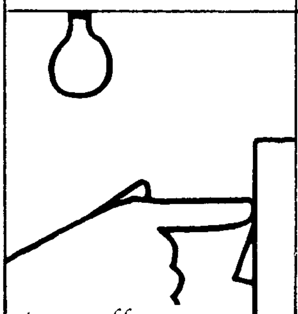

tie

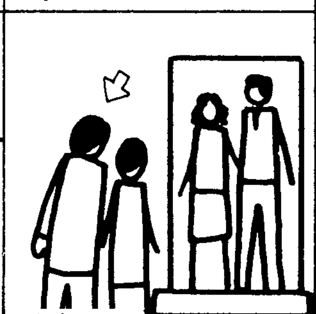

touch

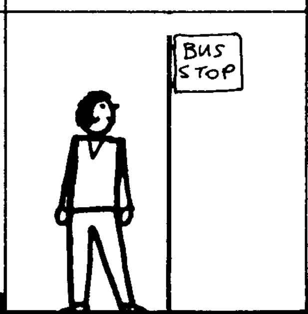

try


turn

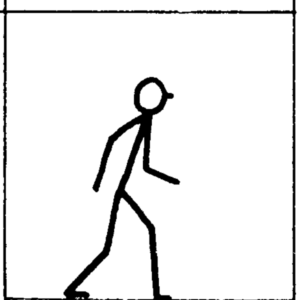

turn on


turn off

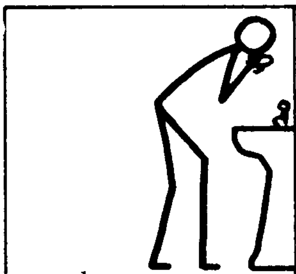

visit

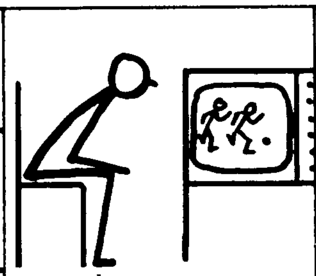


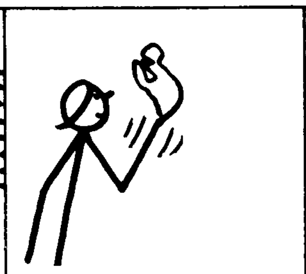
wait

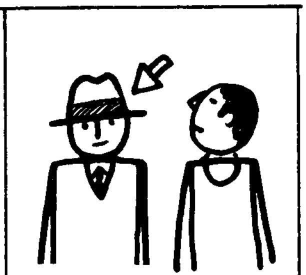

walk

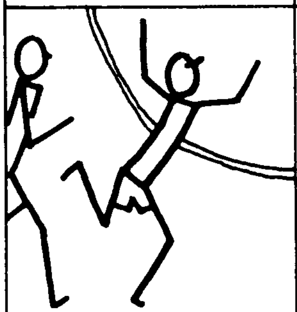
Verbs

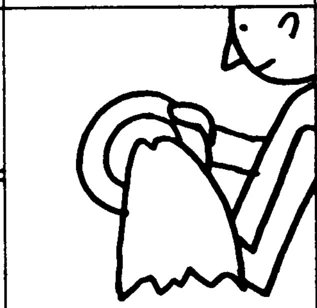

wash

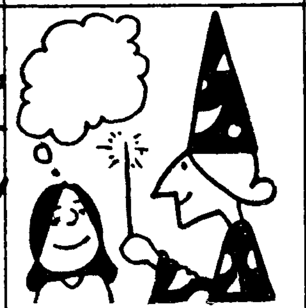

watch

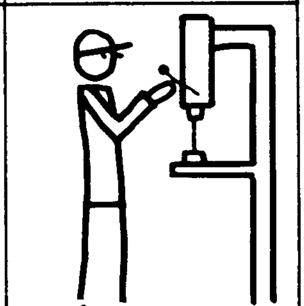

wave

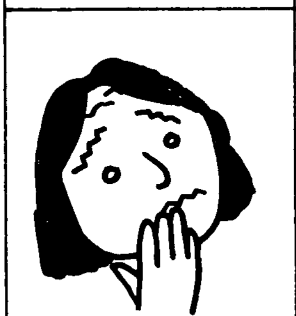

wear


win

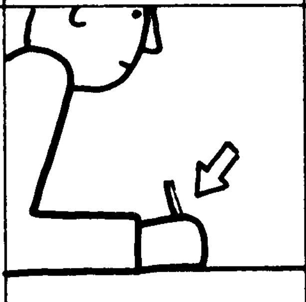

wipe


wish


work

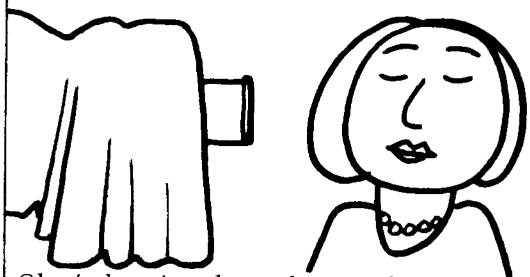

worry

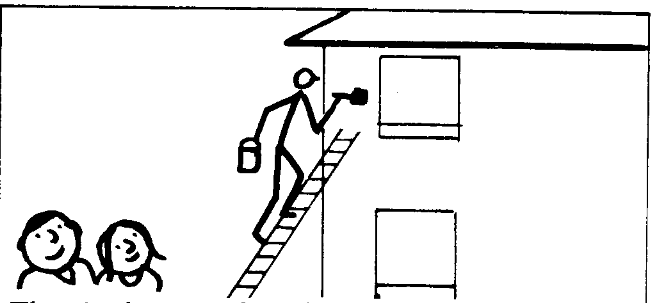

wrap

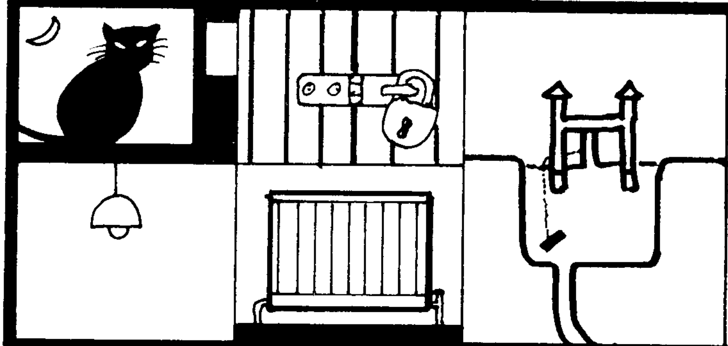

write


yawn

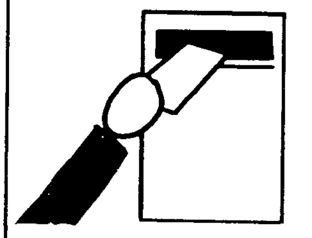
Passives

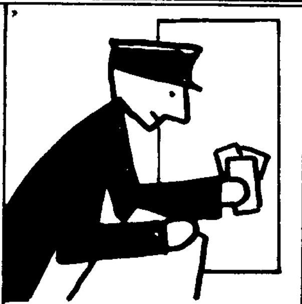

She's having her photo taken.


They're having their house painted.



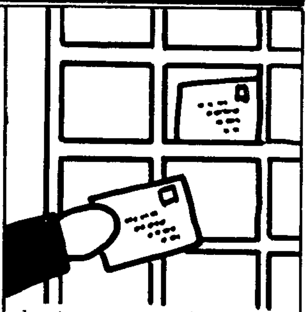
It's eleven o'clock. She wants to go to bed: the cat has been put out. The garage has been locked. The lights have been switched off. The radiator has been turned off. The washing up has been done.


being posted (mailed - *US*)


being collected

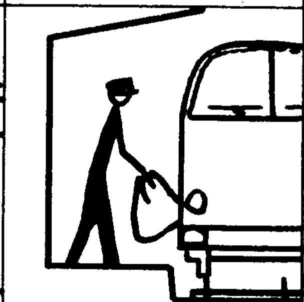


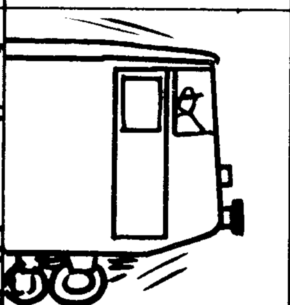
being taken

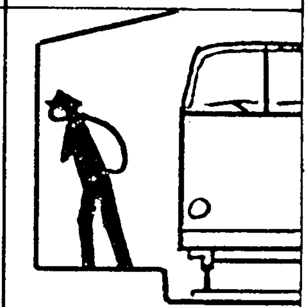

being sorted



being taken

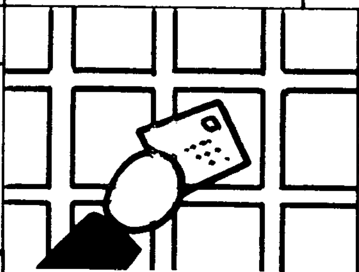

being put on

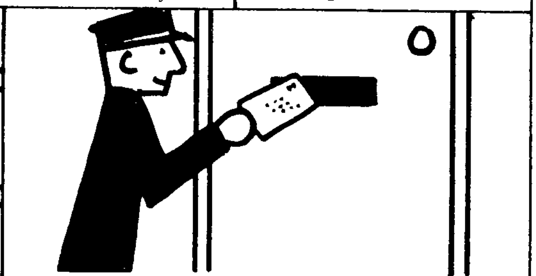

being taken by


being taken off



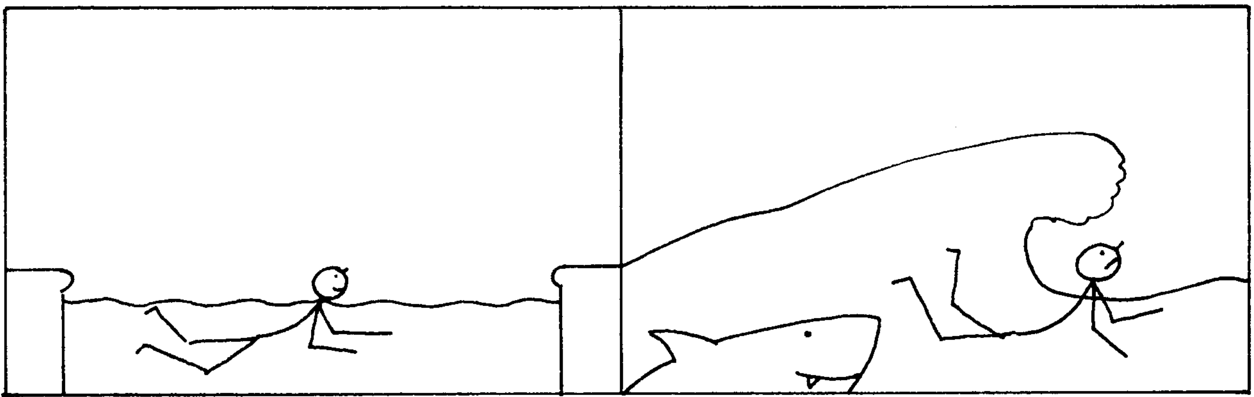
being taken to


being sorted again


being delivered

Illustrated vocabulary and grammar

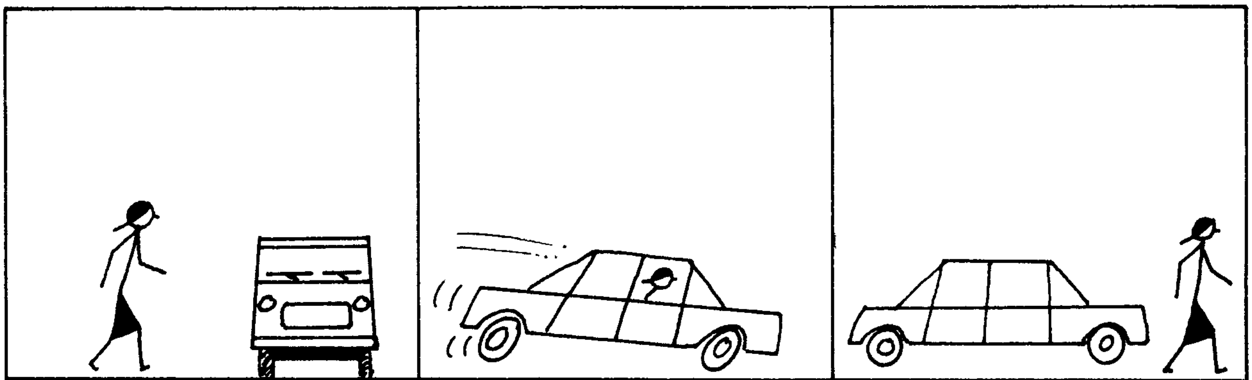
Tenses



He usually swims in a pool, but today he's swimming in the sea!

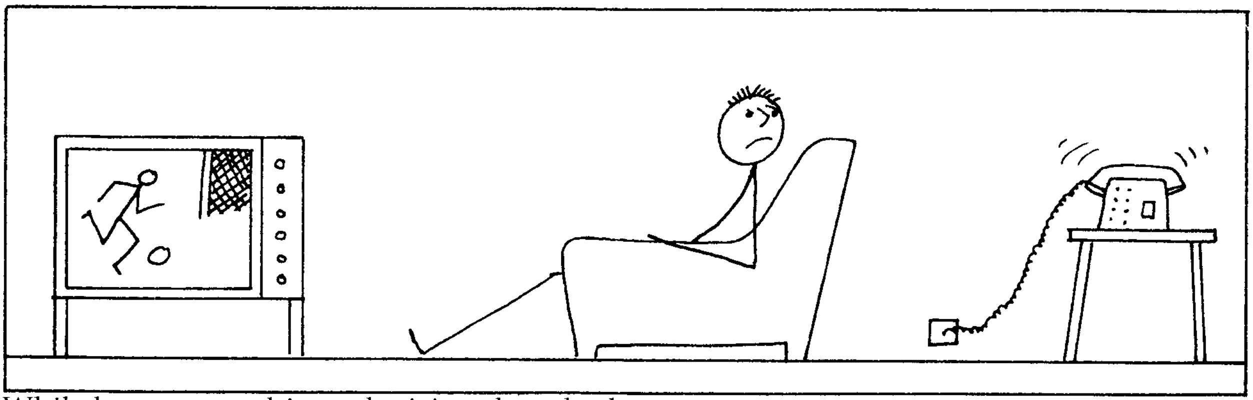


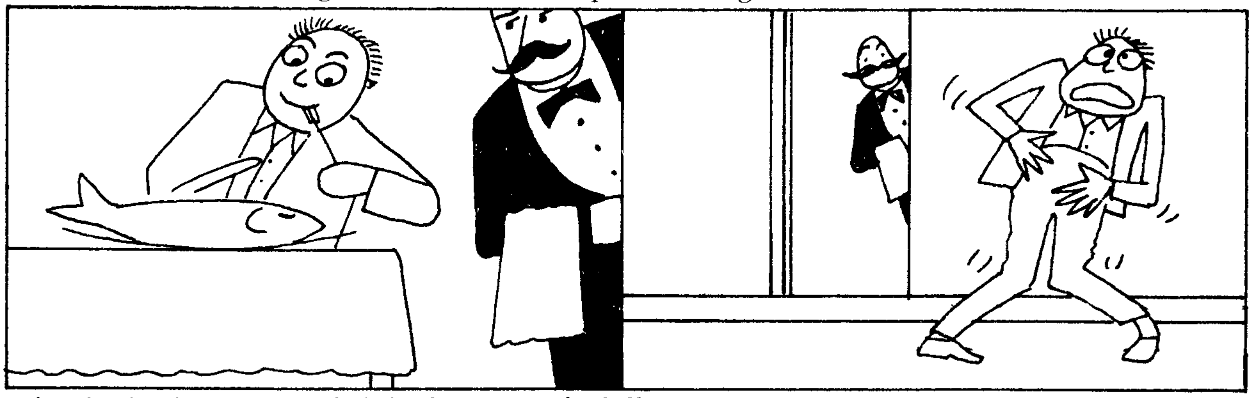


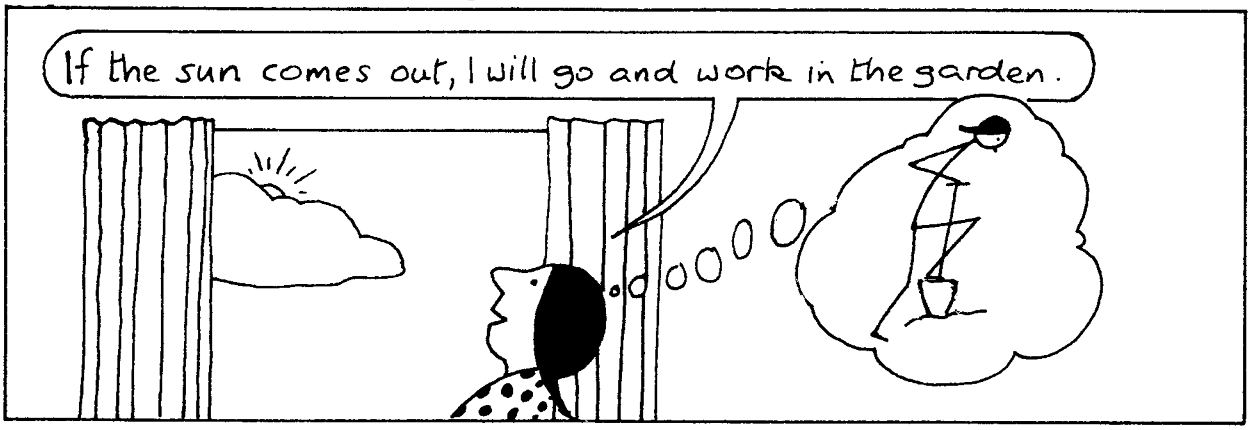


She's going to drive. She's driving. She's/She has driven.

Tenses

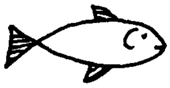
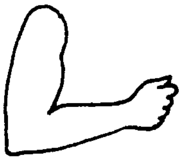
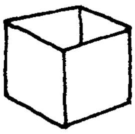
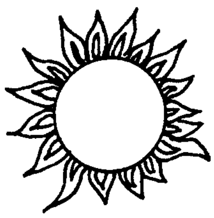
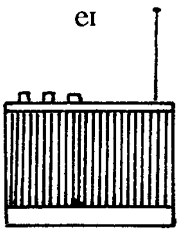
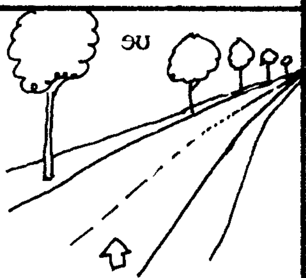
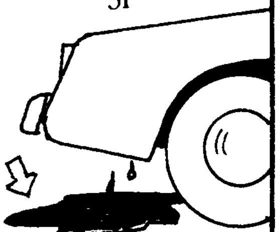
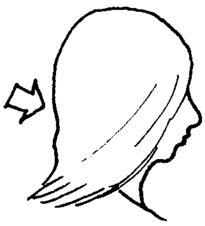
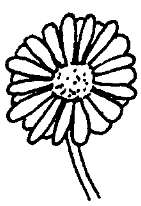

While he was watching television the telephone rang.


After he had eaten the fish he began to feel ill.



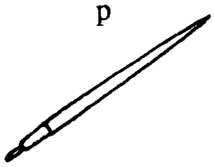
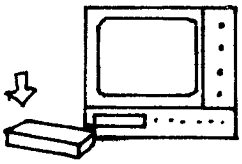
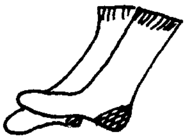
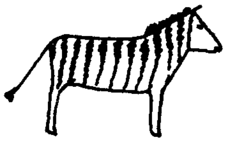
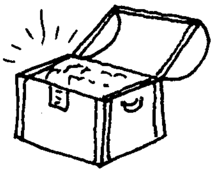
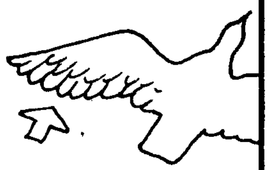
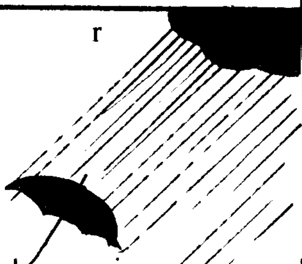
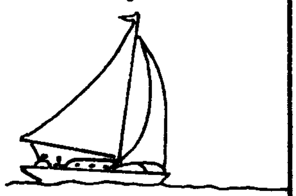
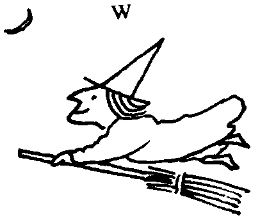


Vowels and dipthongs

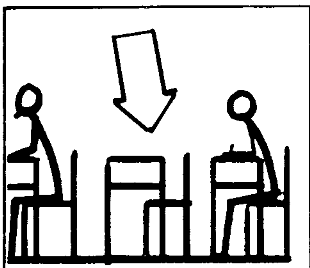
iː  sheep	ɪ  fish	e  bed	æ  hat
ɑː  arm	ɒ  box	ɔː  claw	ʊ  foot
uː  boot	ʌ  sun	ɜː  curly	ə  panda
eɪ  radio	əʊ  road	aɪ  pie	aʊ  owl
ɔɪ  oil	ɪə  ear	eə  hair	aʊə  flower

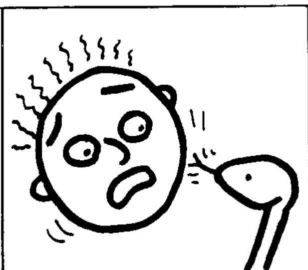
Illustrated vocabulary and grammar

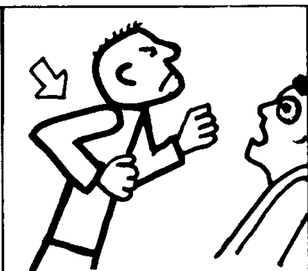
Consonants

p  pen	b  bed	t  tie	d  doll
k  cat	g  girl	tʃ  chick	dʒ  juggler
f  frog	v  video	θ  three	ð  feather
s  socks	z  zebra	ʃ  shark	ʒ  treasure
h  hen	m  mask	n  knee	ŋ  wing
l  leg	r  rain	j  yacht	w  witch

Adjectives

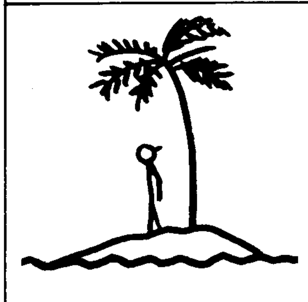

absent

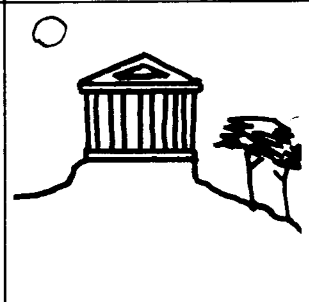

afraid

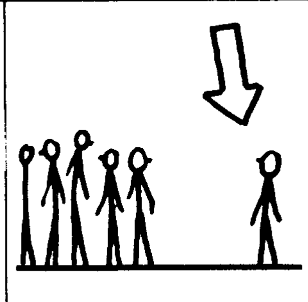

aggressive



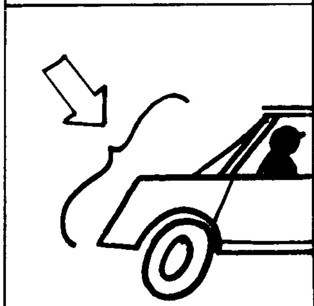
alive

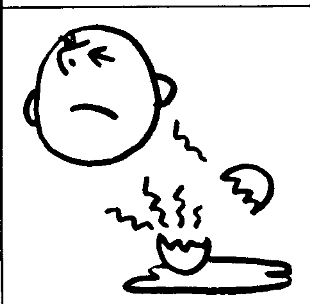

alone

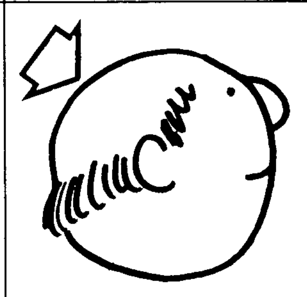

ancient

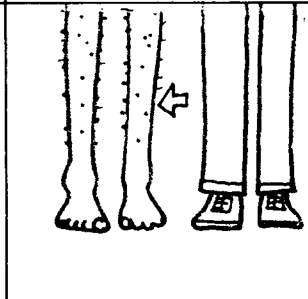

apart

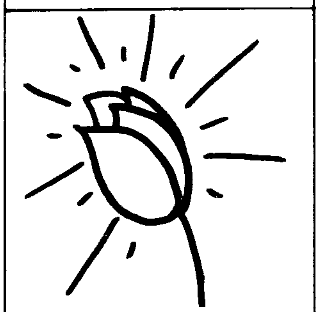

asleep

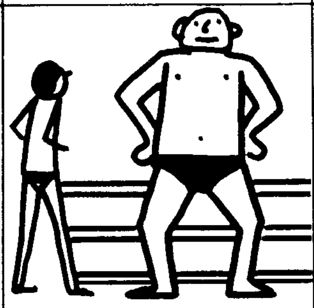

back

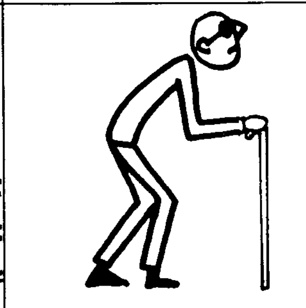

bad

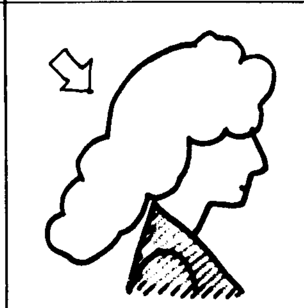

bald


bare

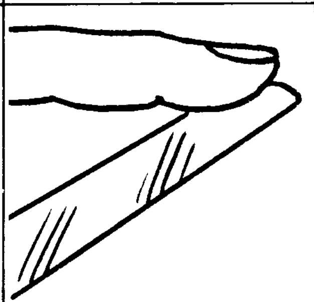

beautiful

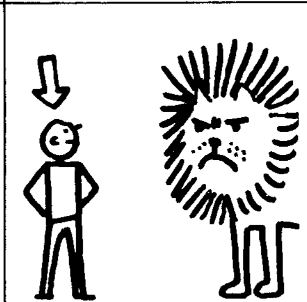

big

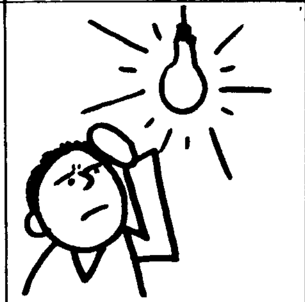

blind


blond(e)

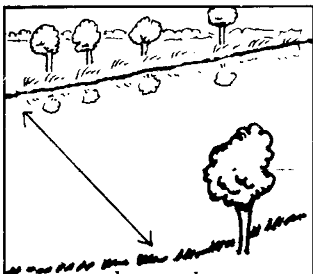

bloody


blunt

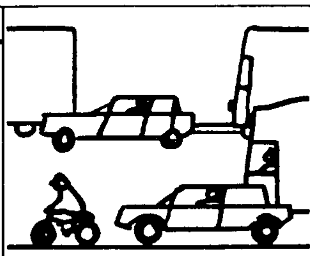

brave


bright

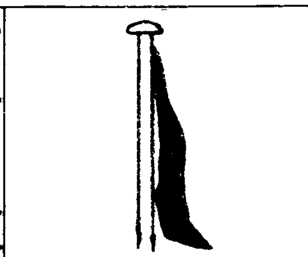
Adjectives



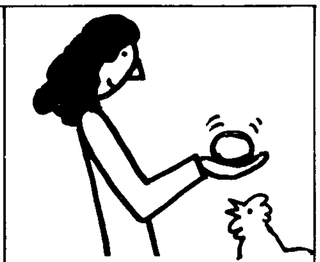
broad



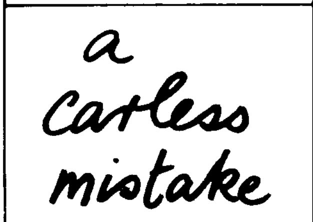
busy



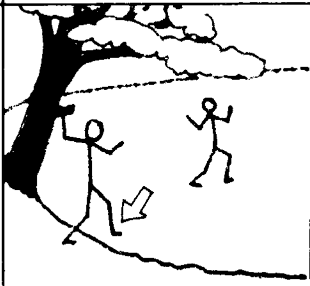
calm



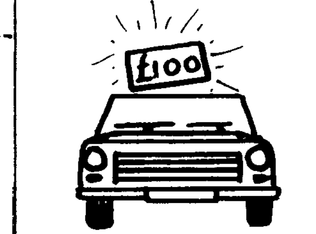
careful



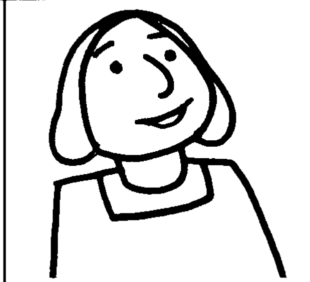
careless



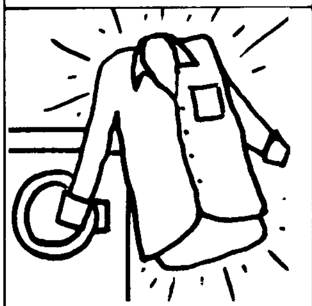
cautious



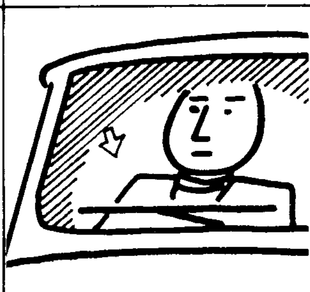
cheap



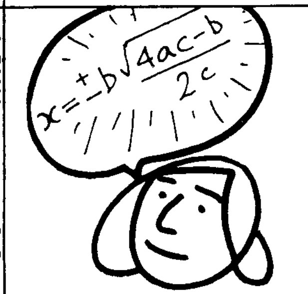
cheerful



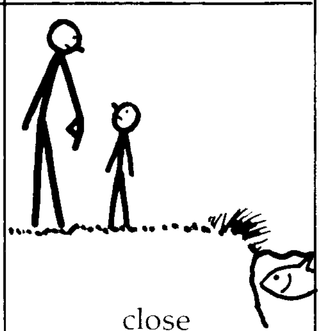
clean



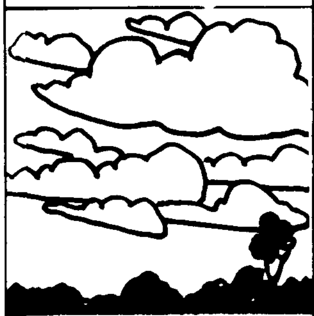
clear



clever



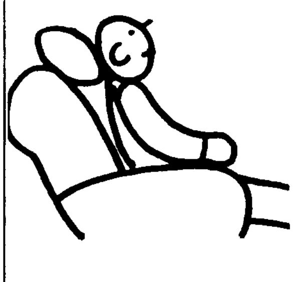
close



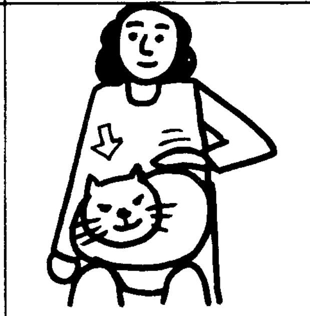
cloudy



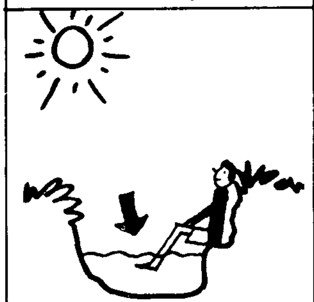
cold



comfortable



content



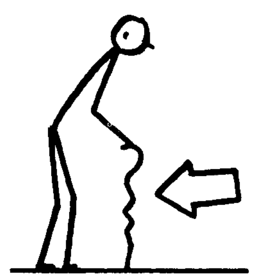
cool



correct



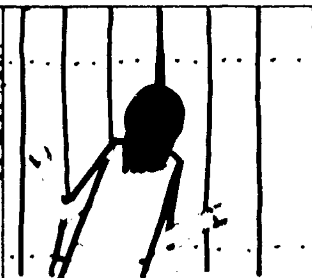
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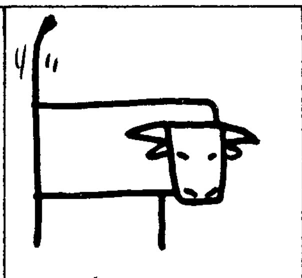


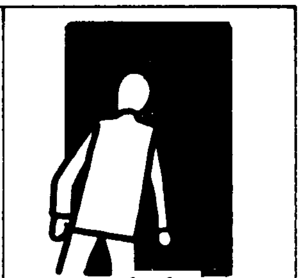
crooked

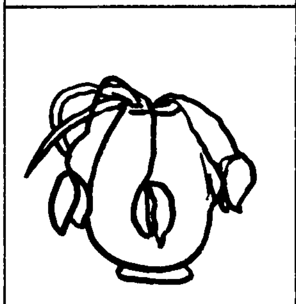
Adjectives

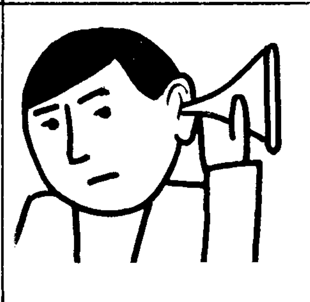

crushed

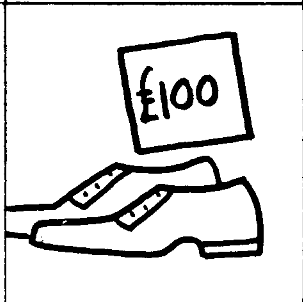

curious


dangerous

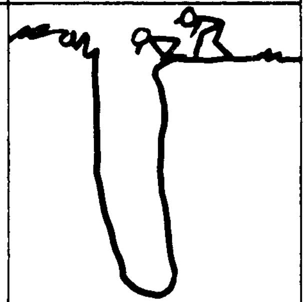

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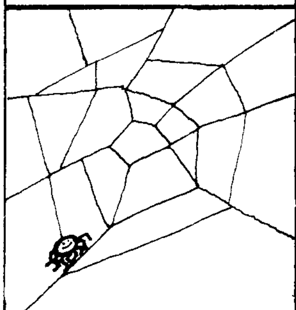

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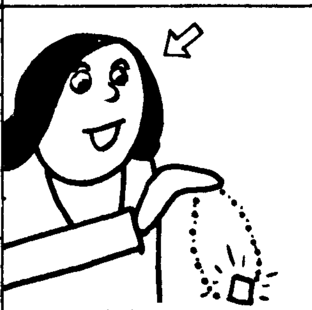

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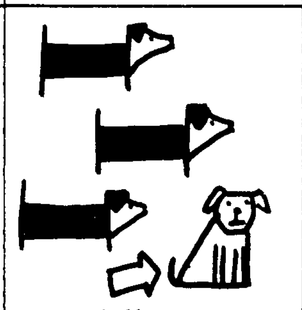


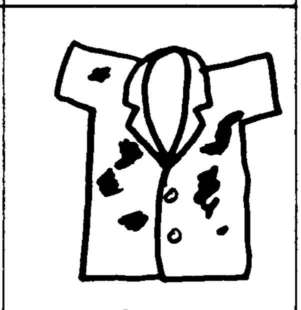
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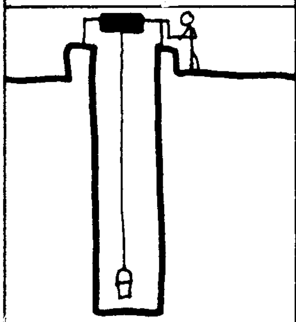

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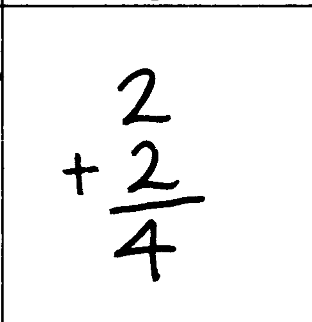

delicate


delighted

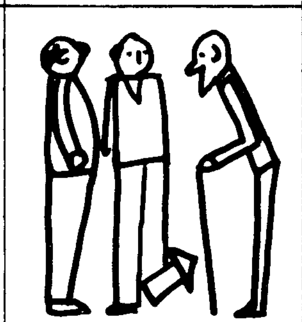

different

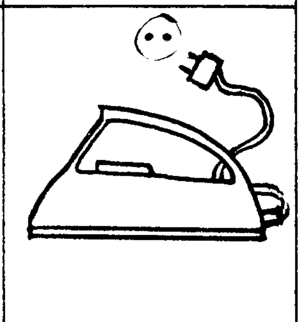

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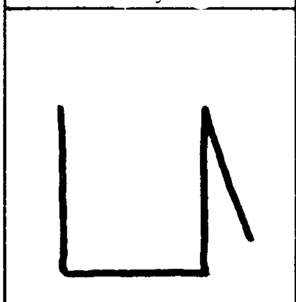

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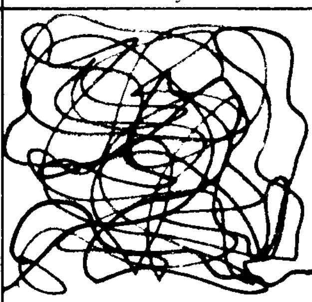


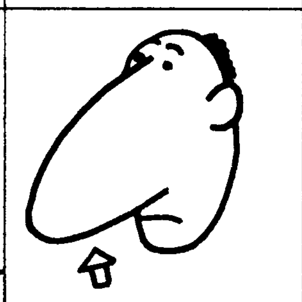
easy

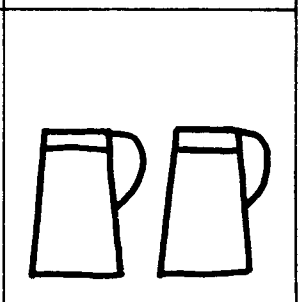

eldest


electric


empty


endless


enormous

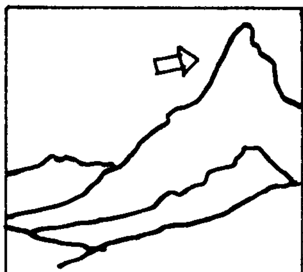

equal

Illustrated vocabulary and grammar

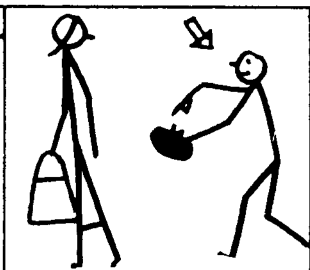
Adjectives

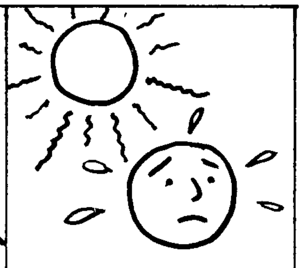


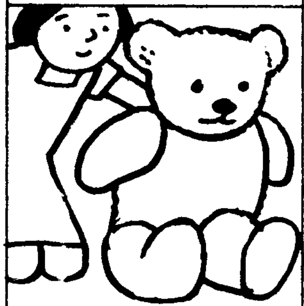
Adjectives

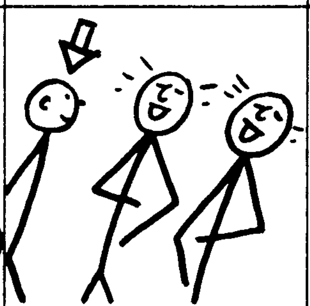

high

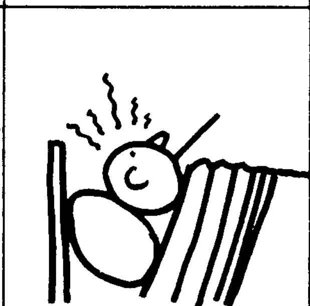

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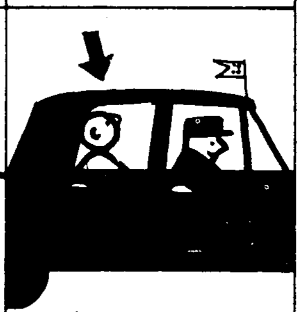

honest

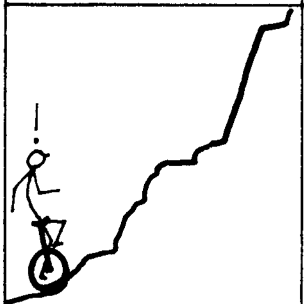

hot

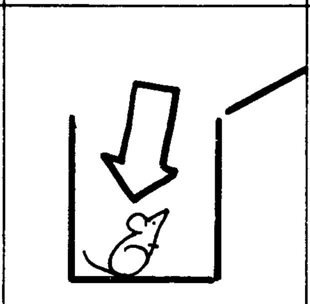

huge


humorous

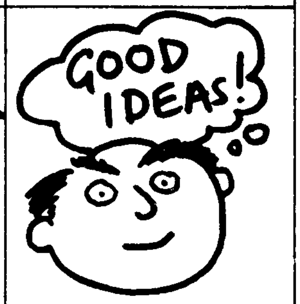

ill (sick - *US*)


important

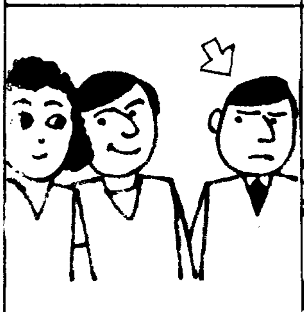

impossible


inside


instant

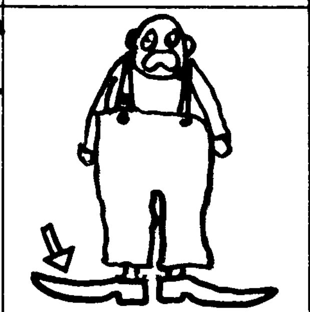


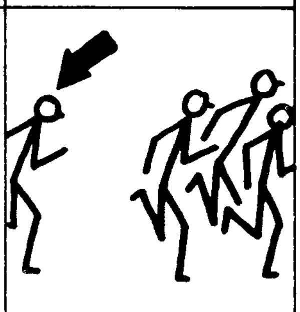
intelligent

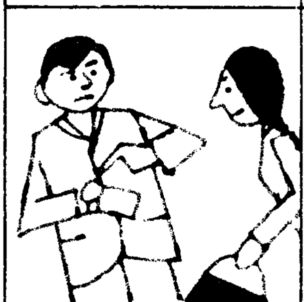

jealous

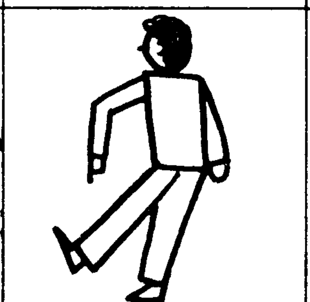


kind

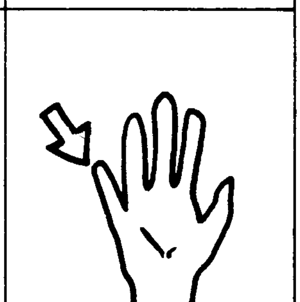

large


last


late

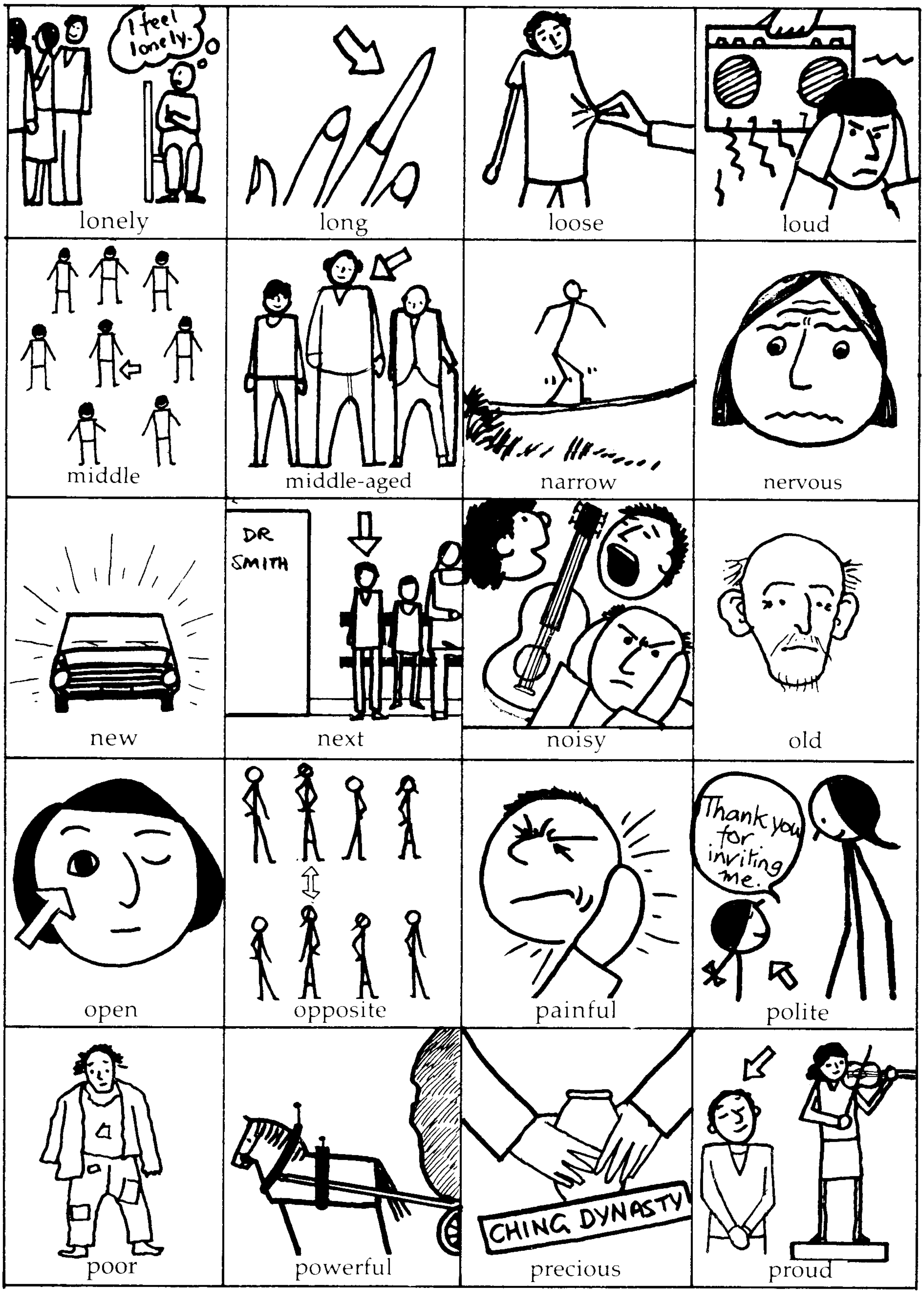

left


light

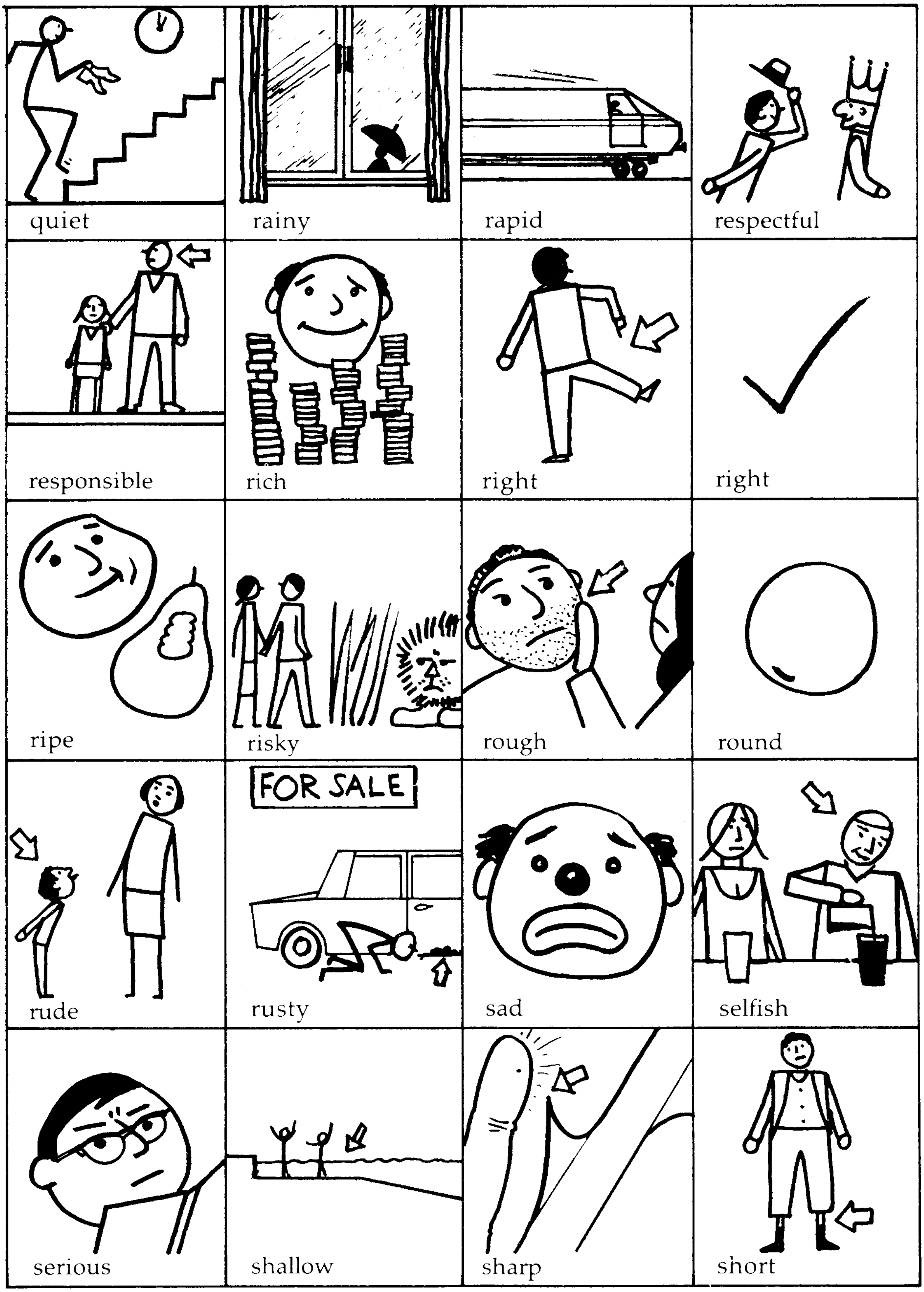

little

Illustrated vocabulary and grammar

Adjectives



Adjectives

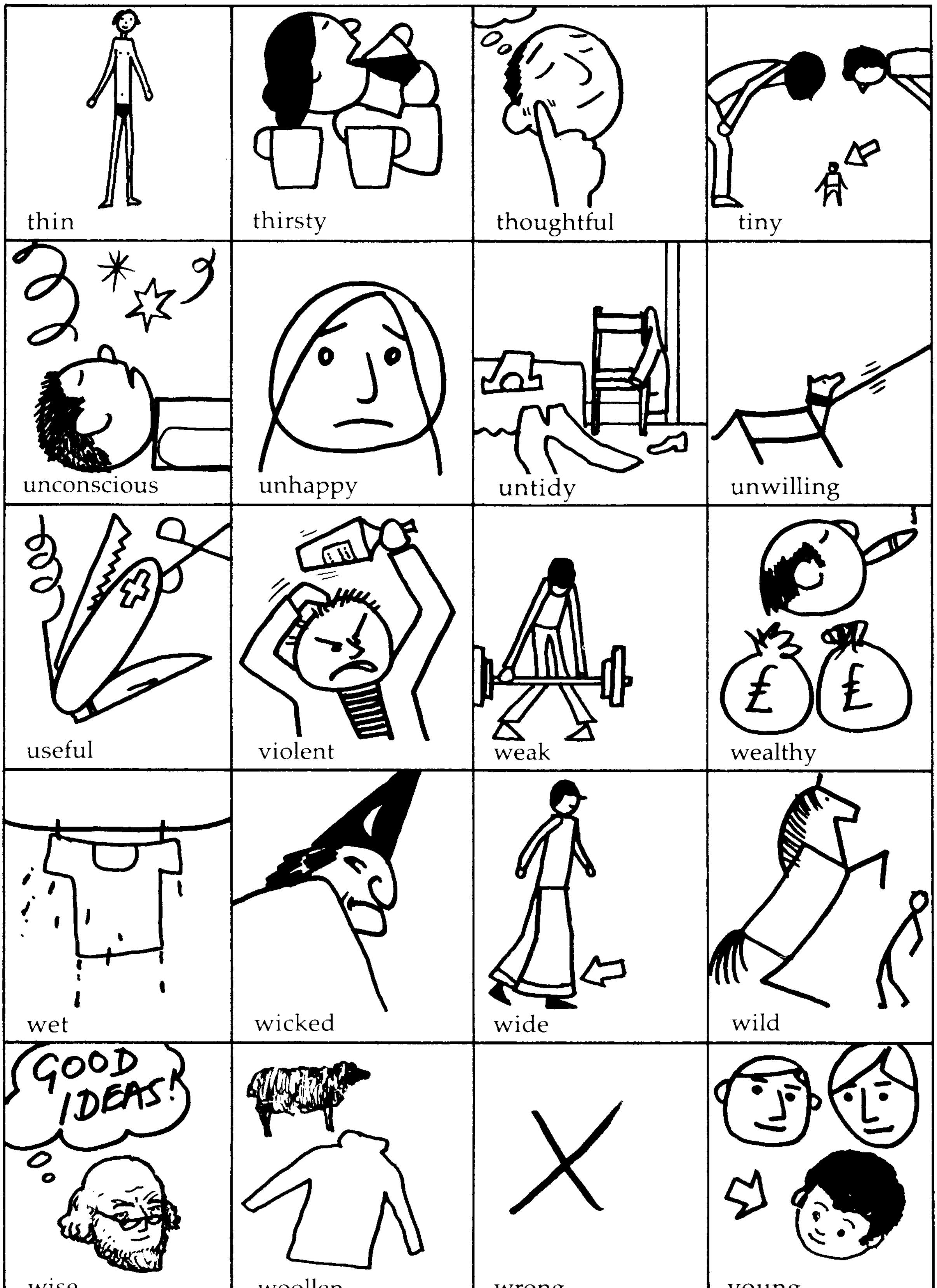

quiet
rainy
rapid
respectful
responsible
rich
right
right
ripe
risky
rough
round
rude
FOR SALE
rusty
sad
selfish
serious
shallow
sharp
short

Illustrated vocabulary and grammar

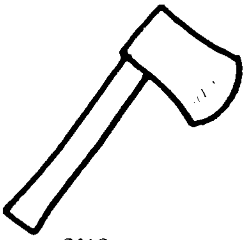
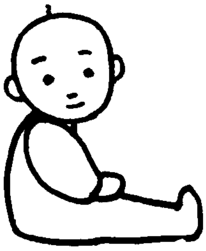
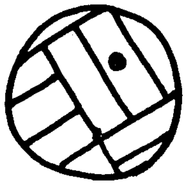
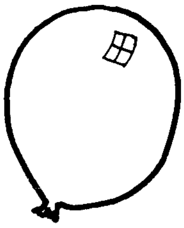
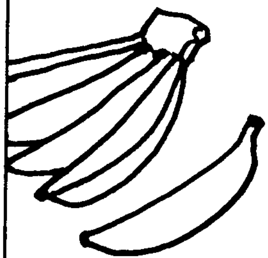
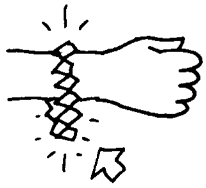
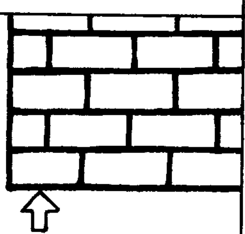
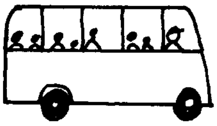
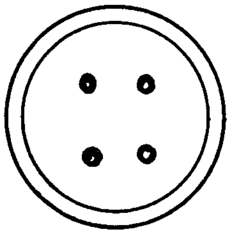
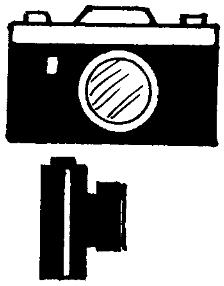
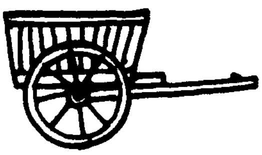
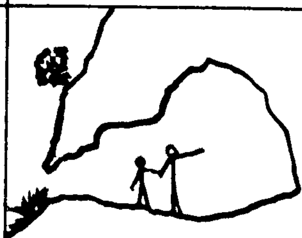
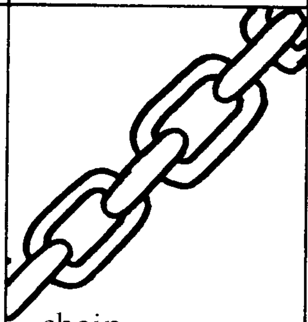
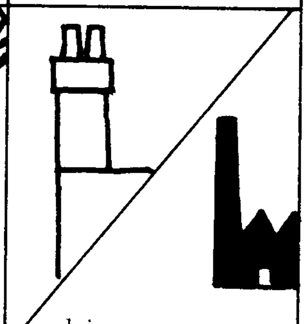
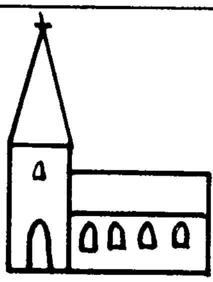
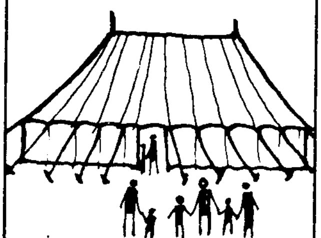
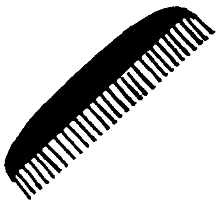
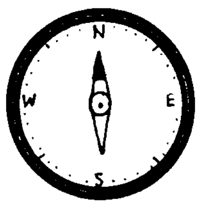
Adjectives



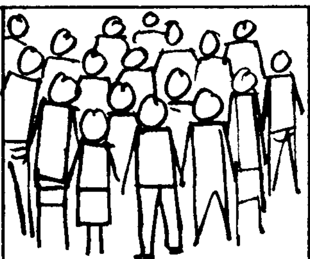
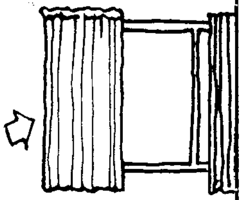
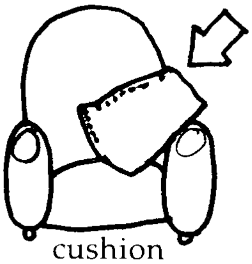
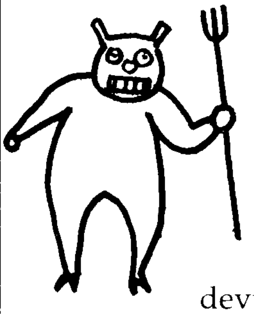
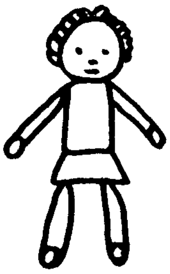
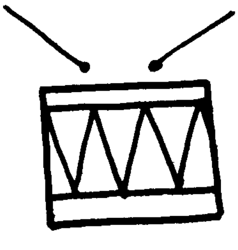
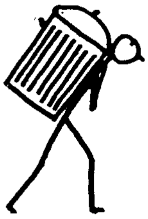
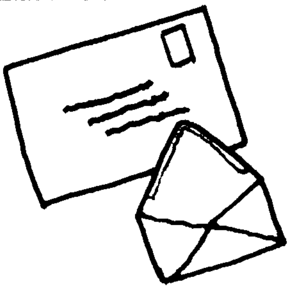
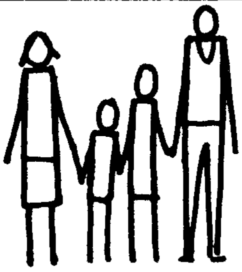
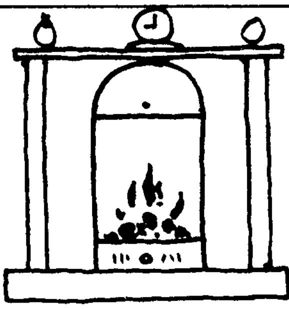
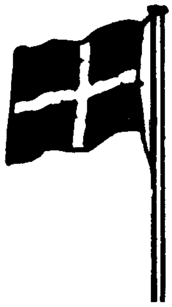
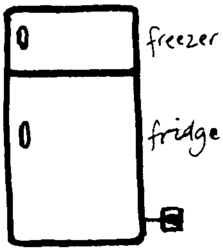
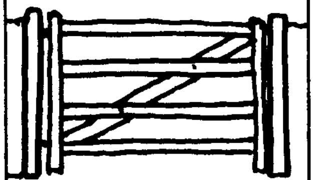
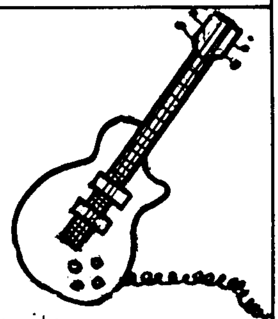
Adjectives


thin
thirsty
thoughtful
tiny
unconscious
unhappy
untidy
unwilling
useful
violent
weak
wealthy
£
£
wet
wicked
wide
wild
GOOD IDEAS!
wise
woollen
wrong
young

Nouns

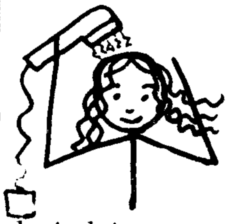
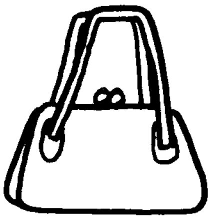
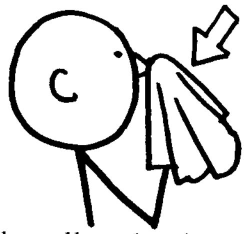
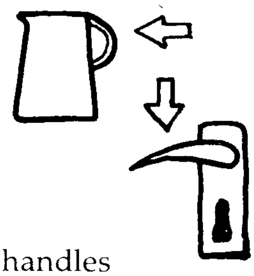
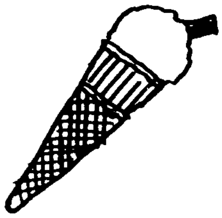
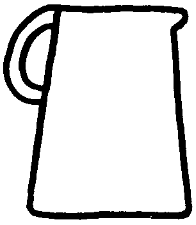
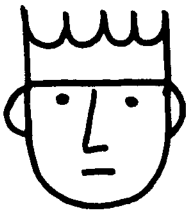
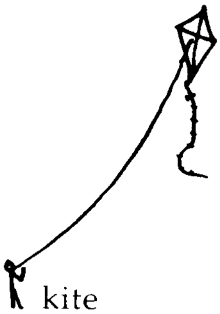
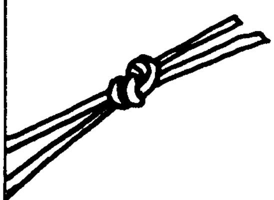
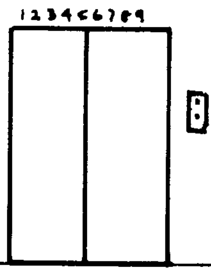
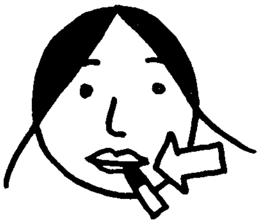
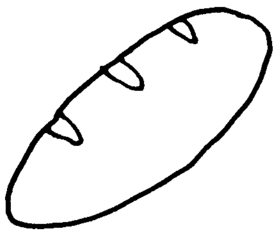
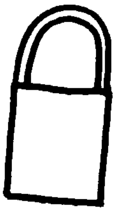
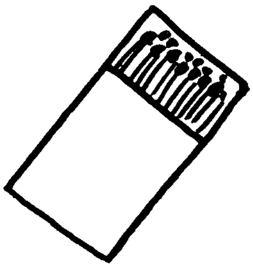
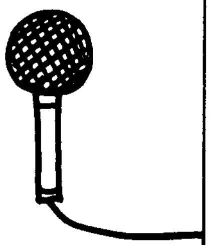
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 banana	 band	 bomb	 bracelet
 brick	 bus	 button	 camera
 cart	 cave	 chain	 chimneys
 church	 circus	 comb	 compass

Nouns

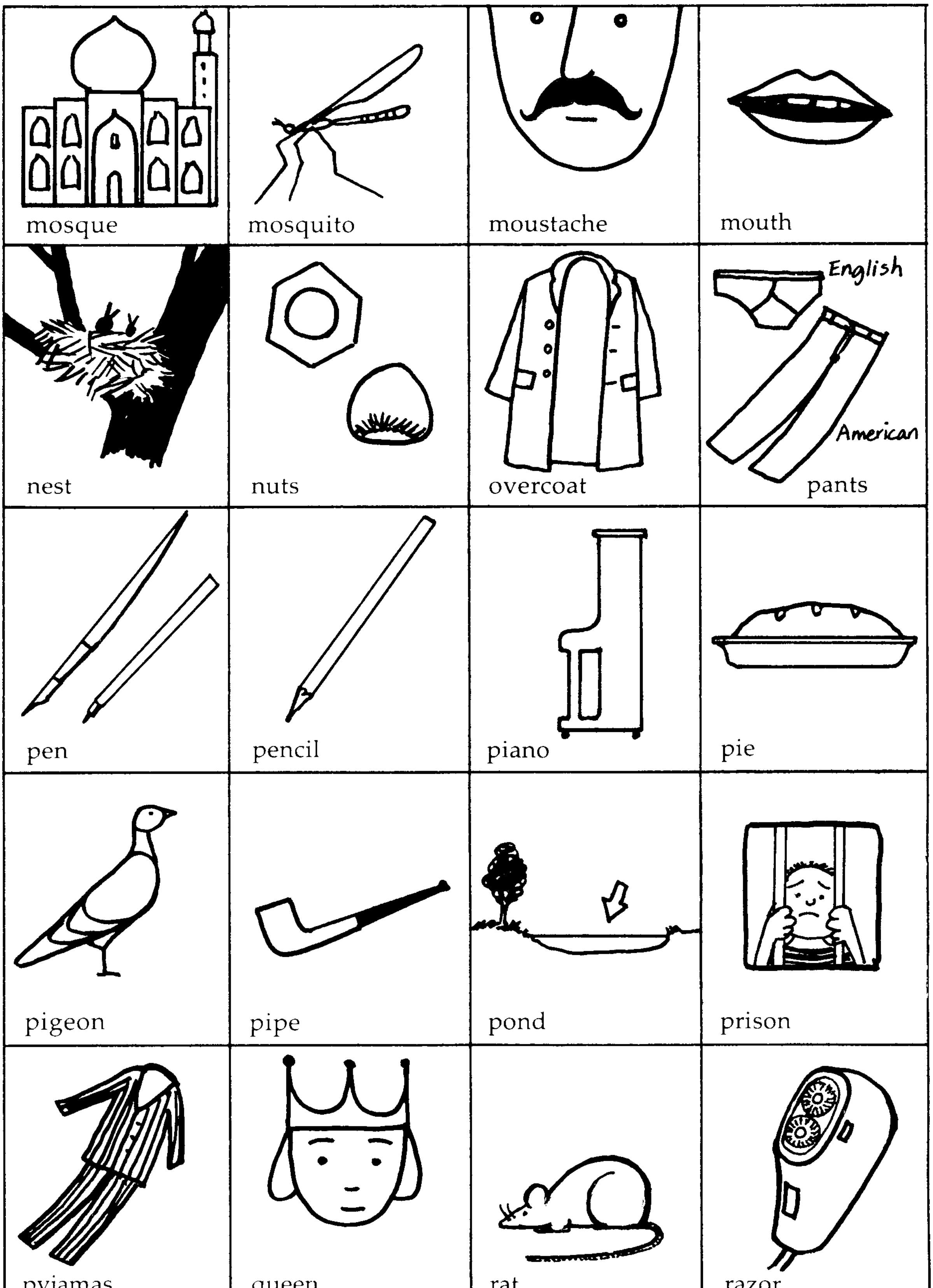
 cork	 crowd	 curtains (drapes - *US*)	 cushion
 devil	 doll	 drum	 dustman (garbage man - *US*)
 earring	 envelope	 family	 feather
 fire	 fireplace	 fist	 flag
 flame	 freezer	 gate	 guitar

Illustrated vocabulary and grammar

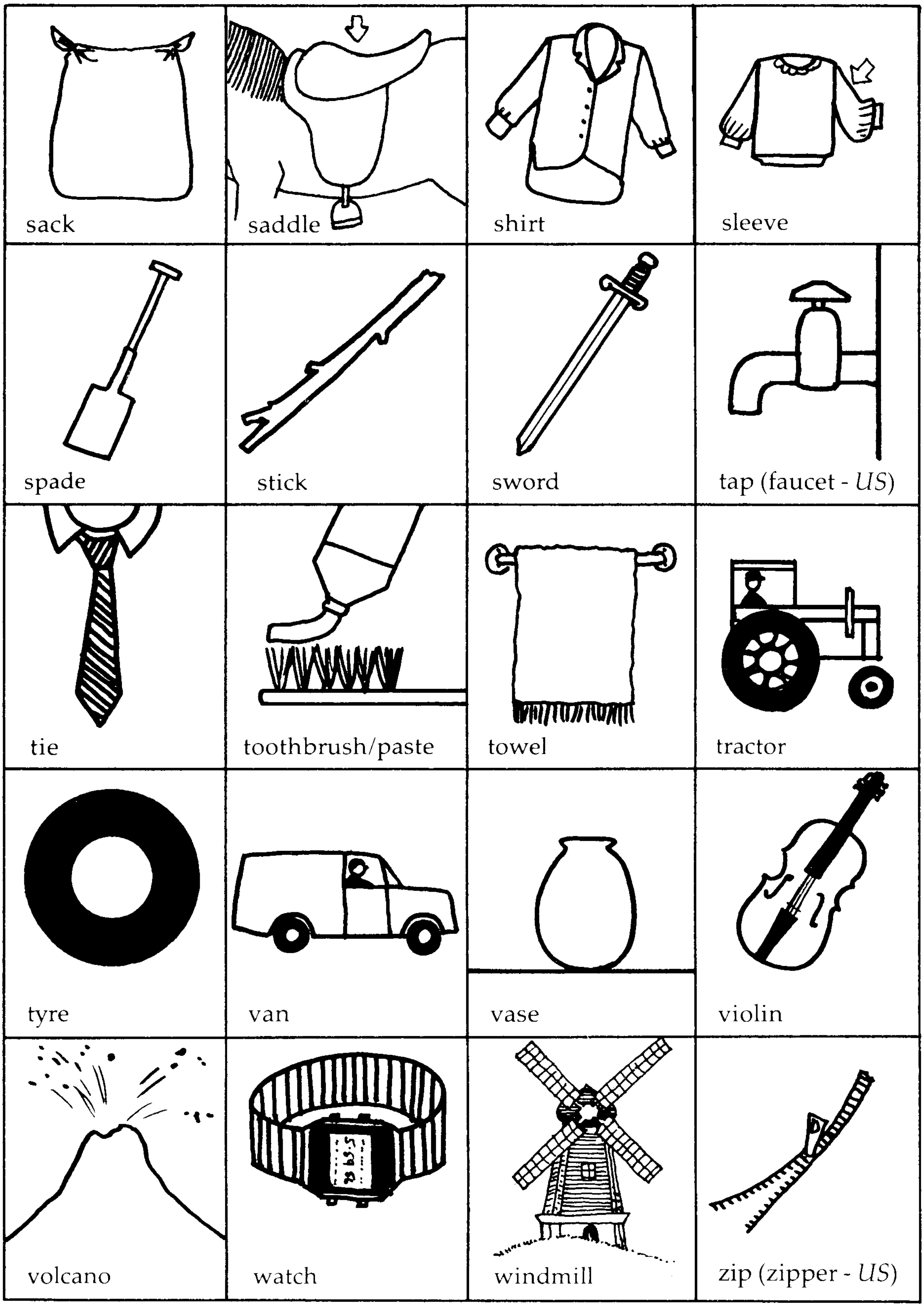
Nouns

 hairdrier	 handbag	 handkerchief	 handles
 ice cream	 ink	 jail	 jar
 jug	 key	 king	 kite
 knot	 lift (elevator - *US*)	 lipstick	 loaf
 lock	 luggage	 matches (box of)	 microphone

Nouns


mosque
mosquito
moustache
mouth
nest
nuts
overcoat
English
American
pants
pen
pencil
piano
pie
pigeon
pipe
pond
prison
pyjamas
queen
rat
razor

Illustrated vocabulary and grammar
Nouns



5 Pictures for Composition

It is quite easy to invent speculative pictures and story sequences. However, people do not usually think it is going to be easy so they do not even try. When you have copied some of these you will feel more confident in doing your own.

Individual speculative pictures

The secret of inventing these is to clear your mind of any specific incident. The picture must be ambiguous! For ways of using these pictures, see page 134.

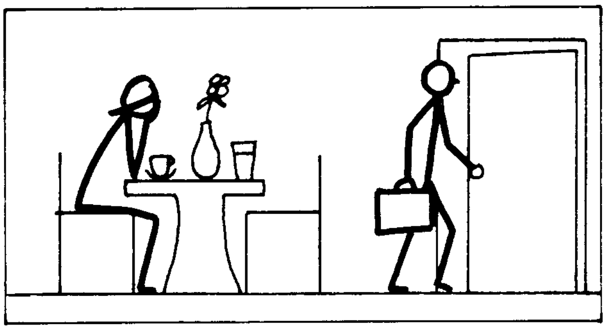
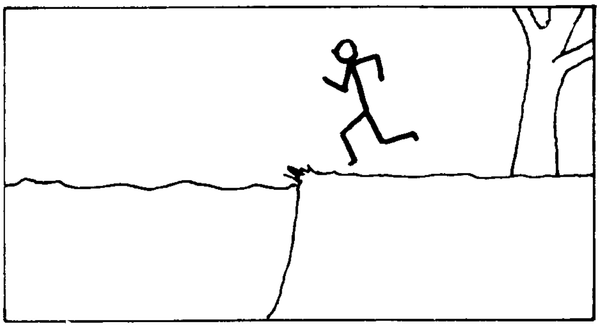
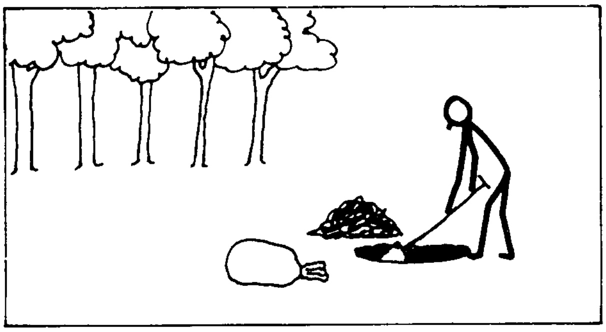
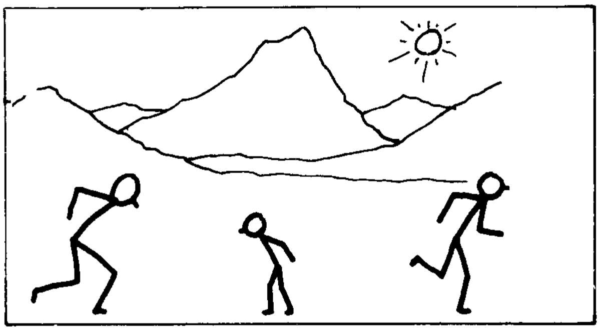
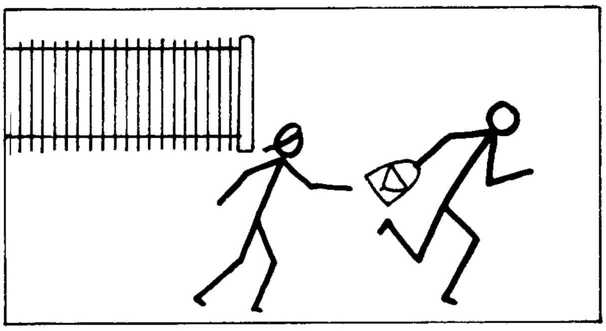
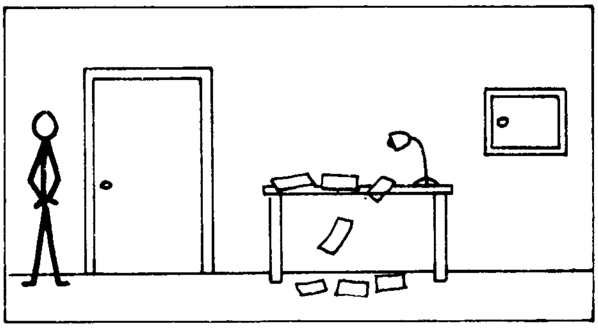
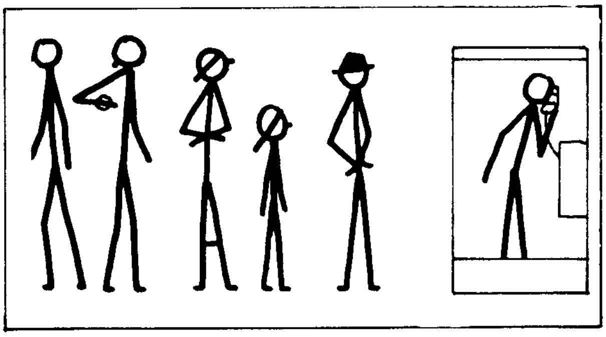
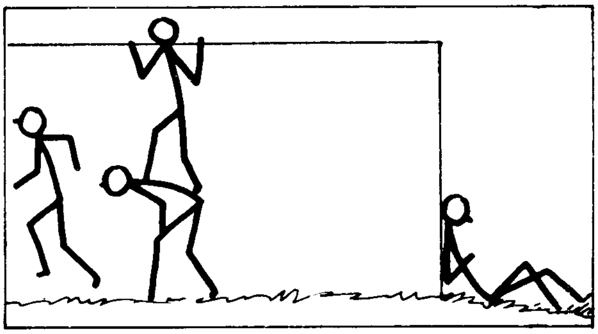
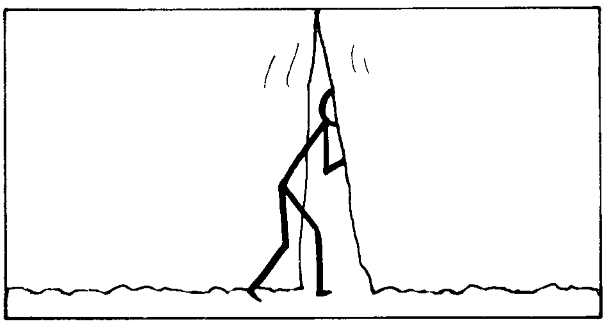
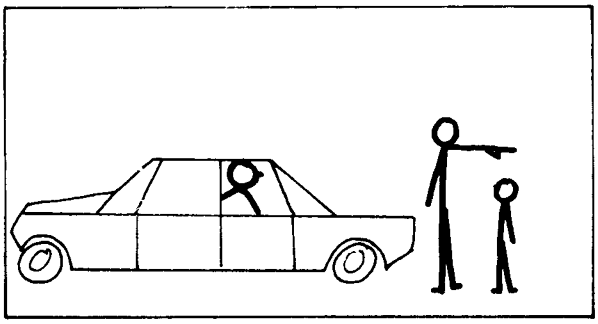
Story sequences

Once more I think it is better to allow a certain ambiguity in the story. Fairy stories and other traditional tales give a clear story to illustrate, see 'Beauty and the Beast', page 126.

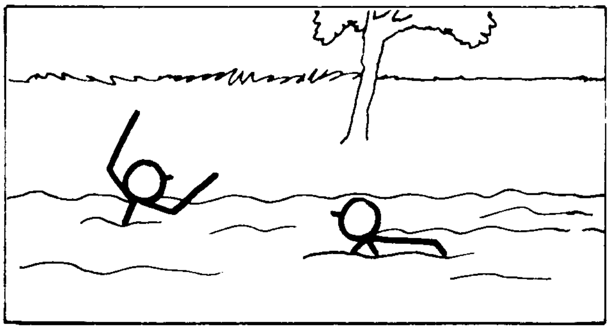
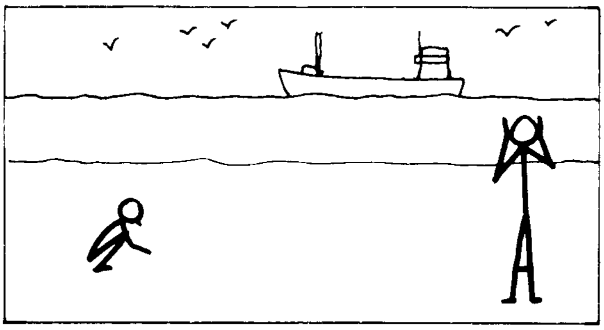
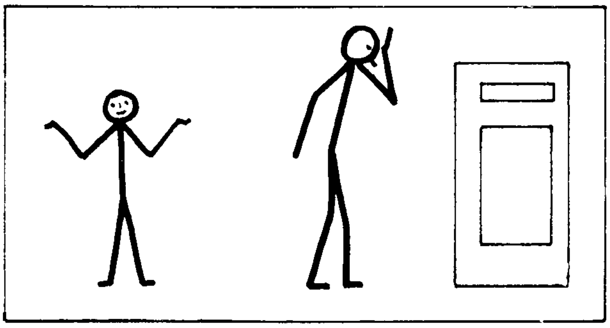
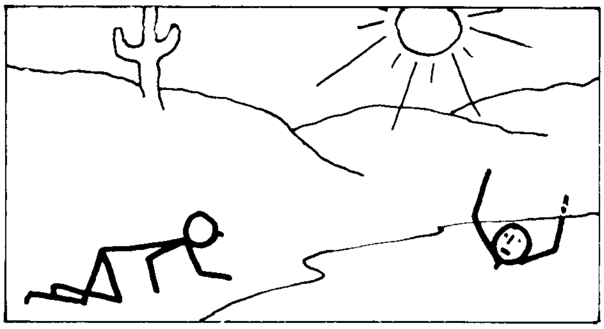
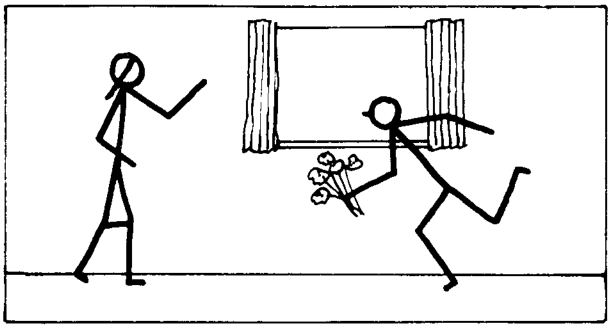
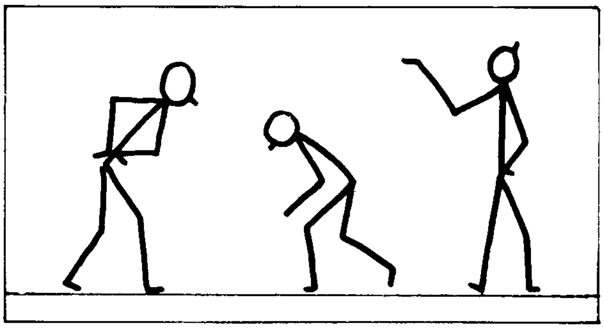
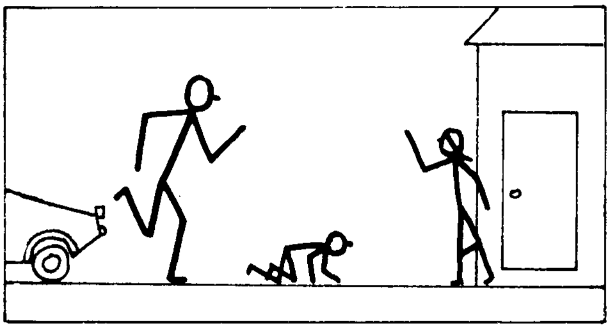
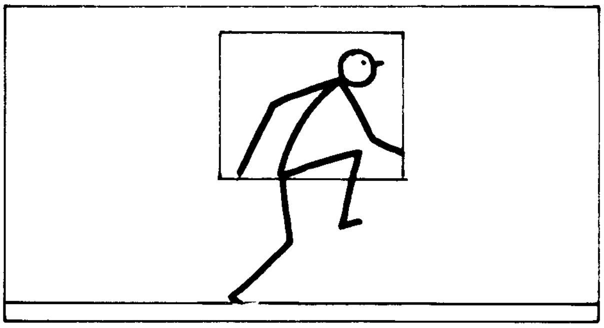
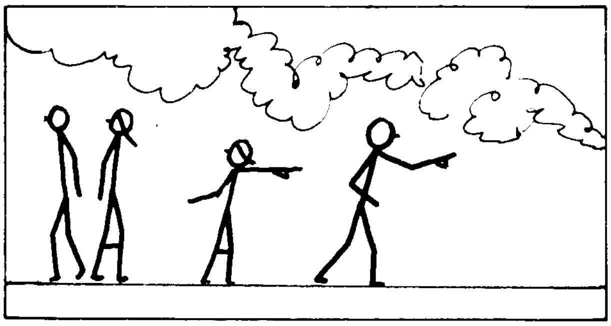
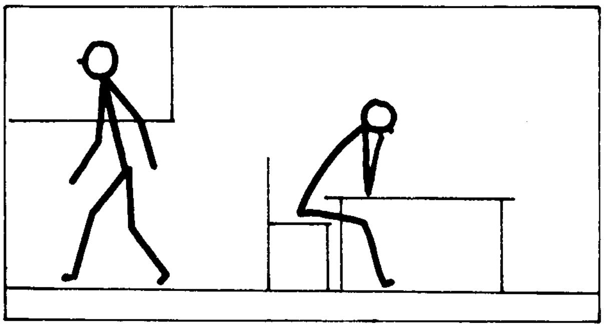
For ways of using these pictures, see page 135.

Pictures for composition

Individual speculative pictures

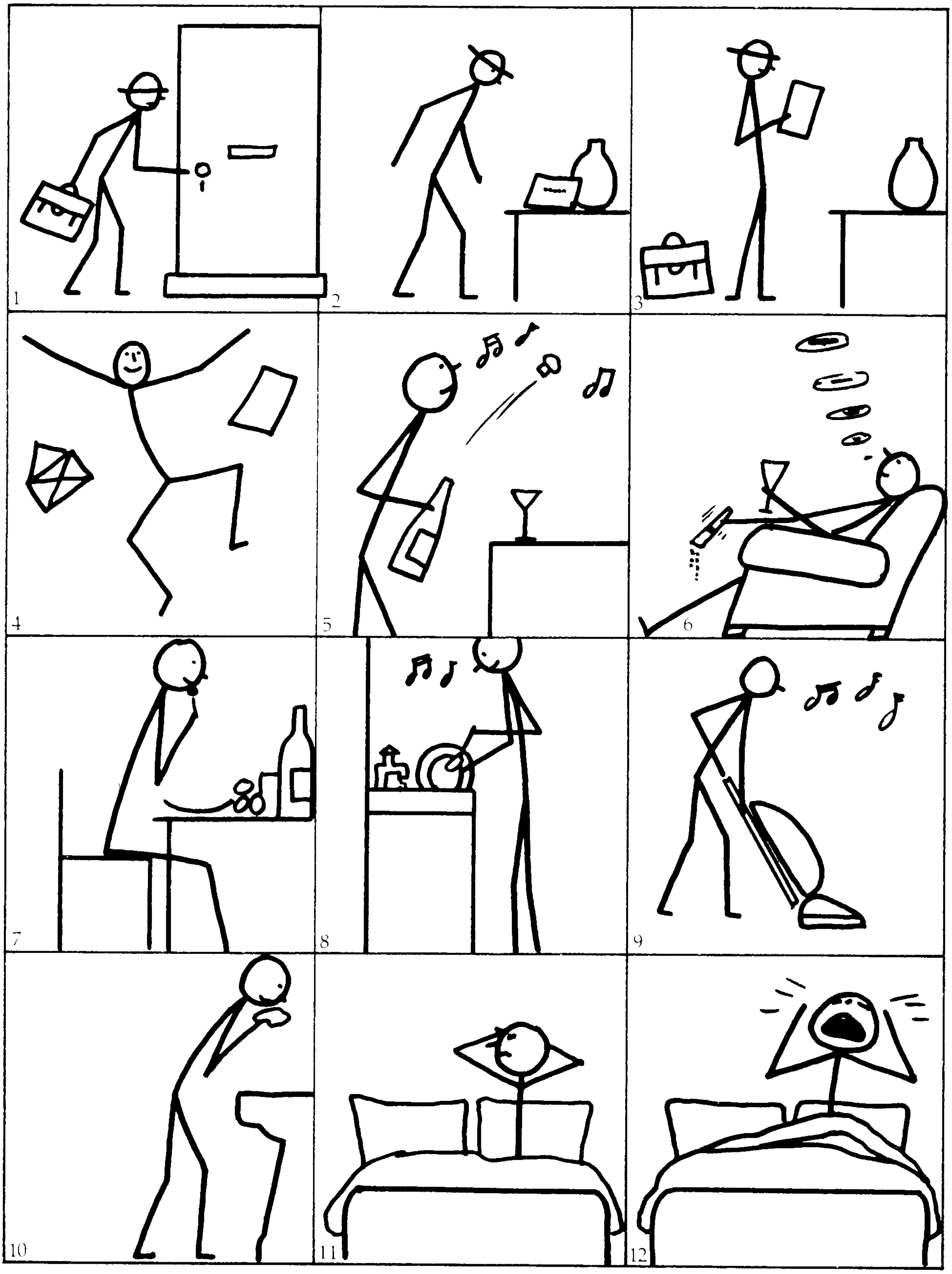











Individual speculative pictures

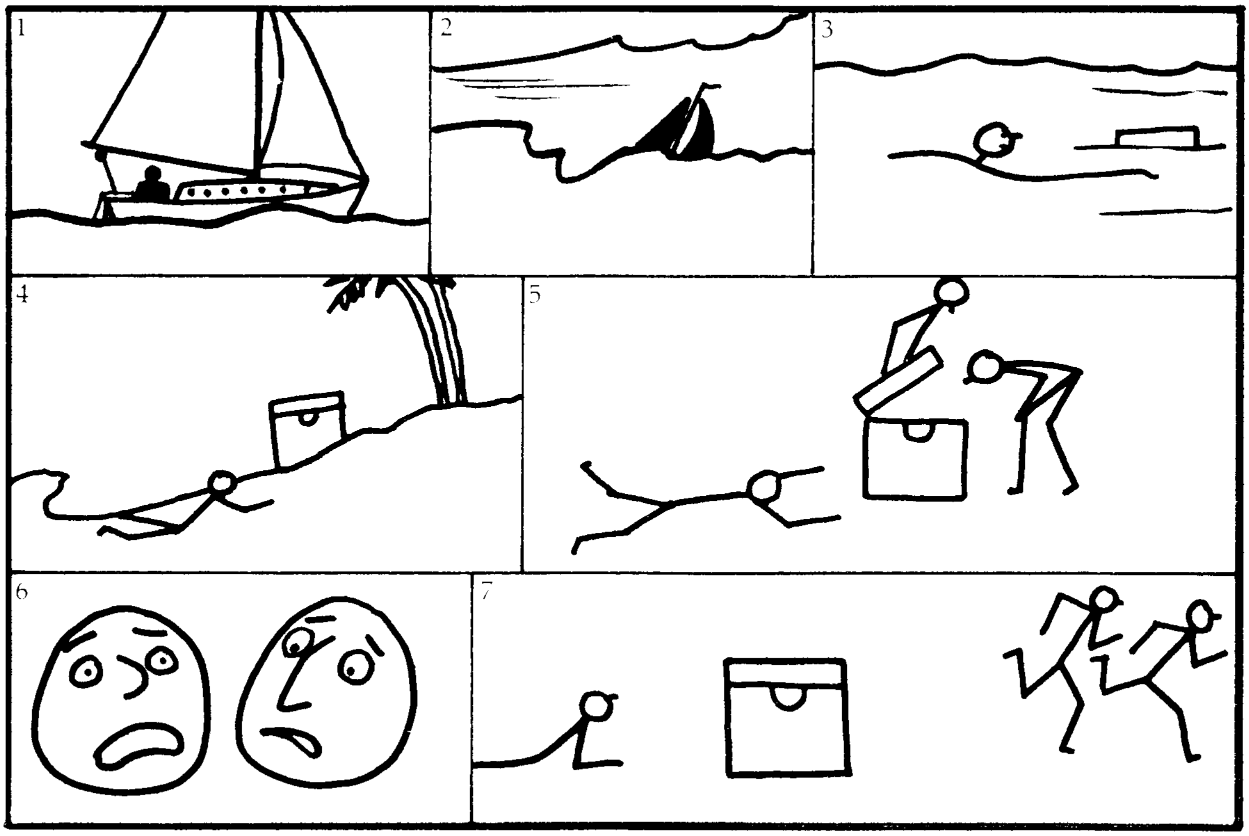
Pictures for composition

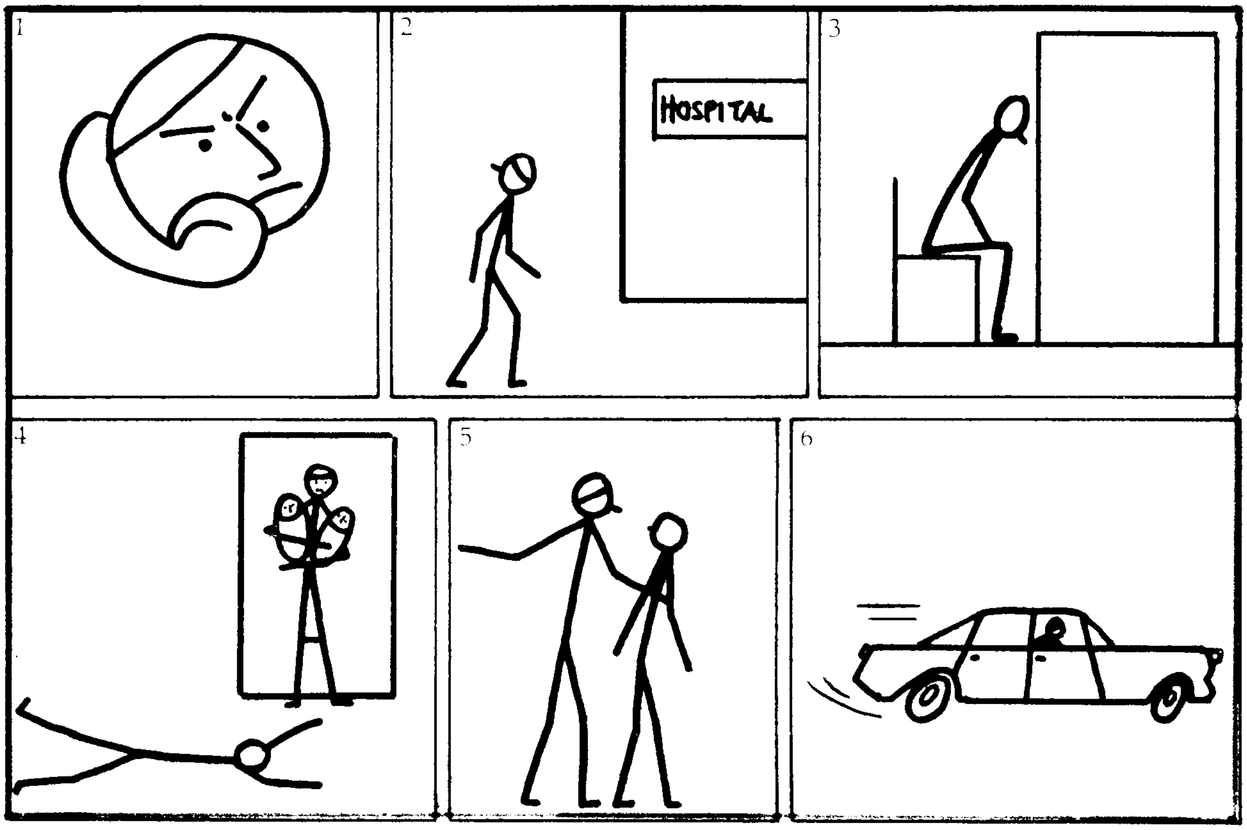
Story sequences



Pictures for composition

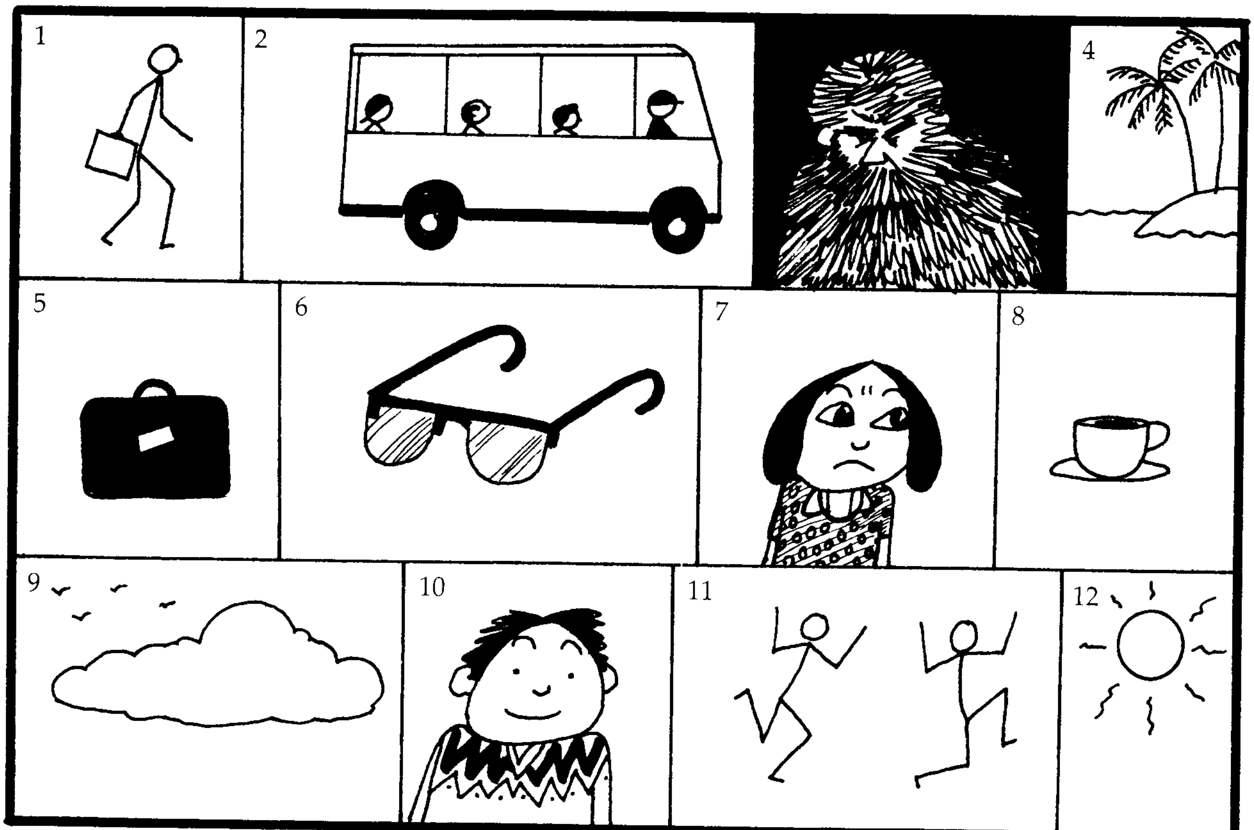
Two story sequences

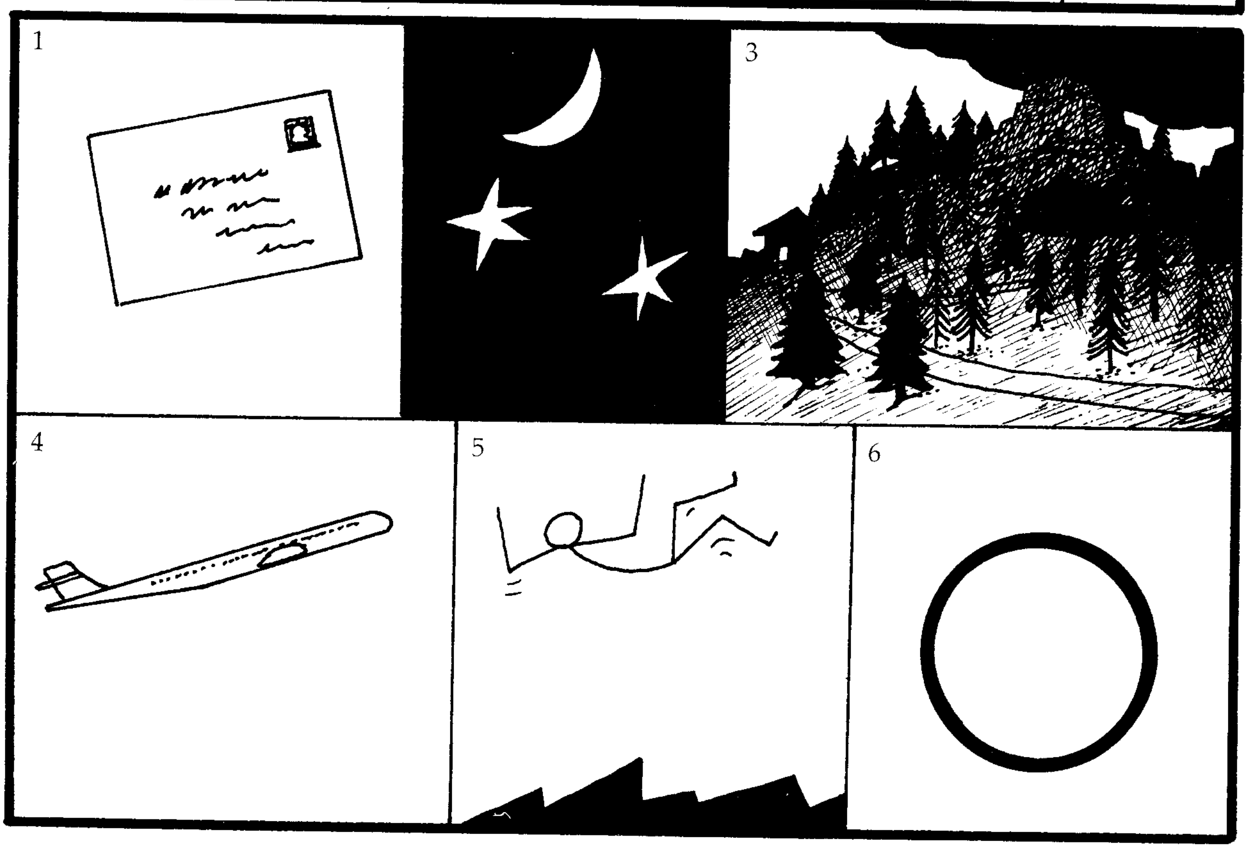




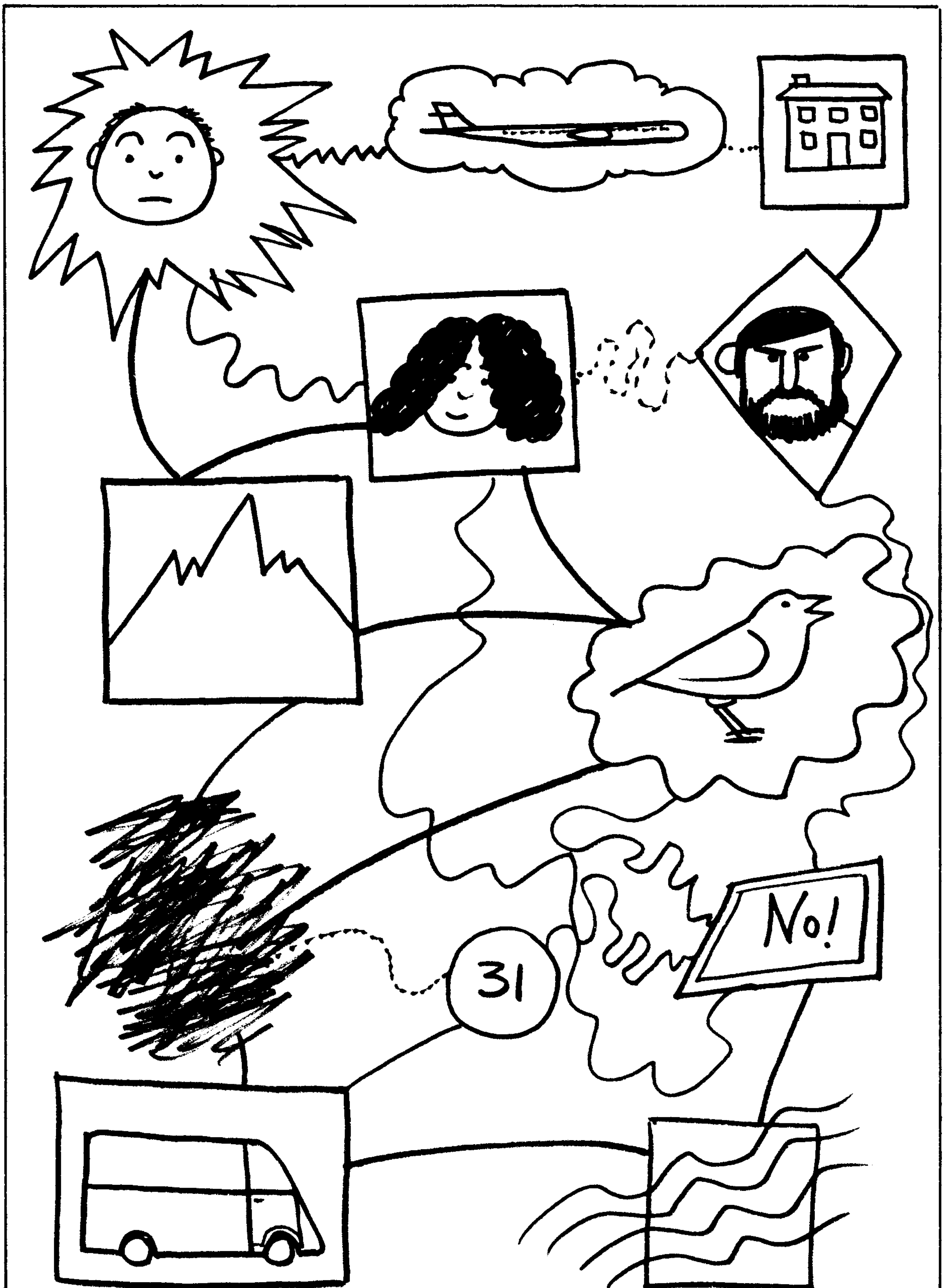
Pictures for composition

Two story sequences



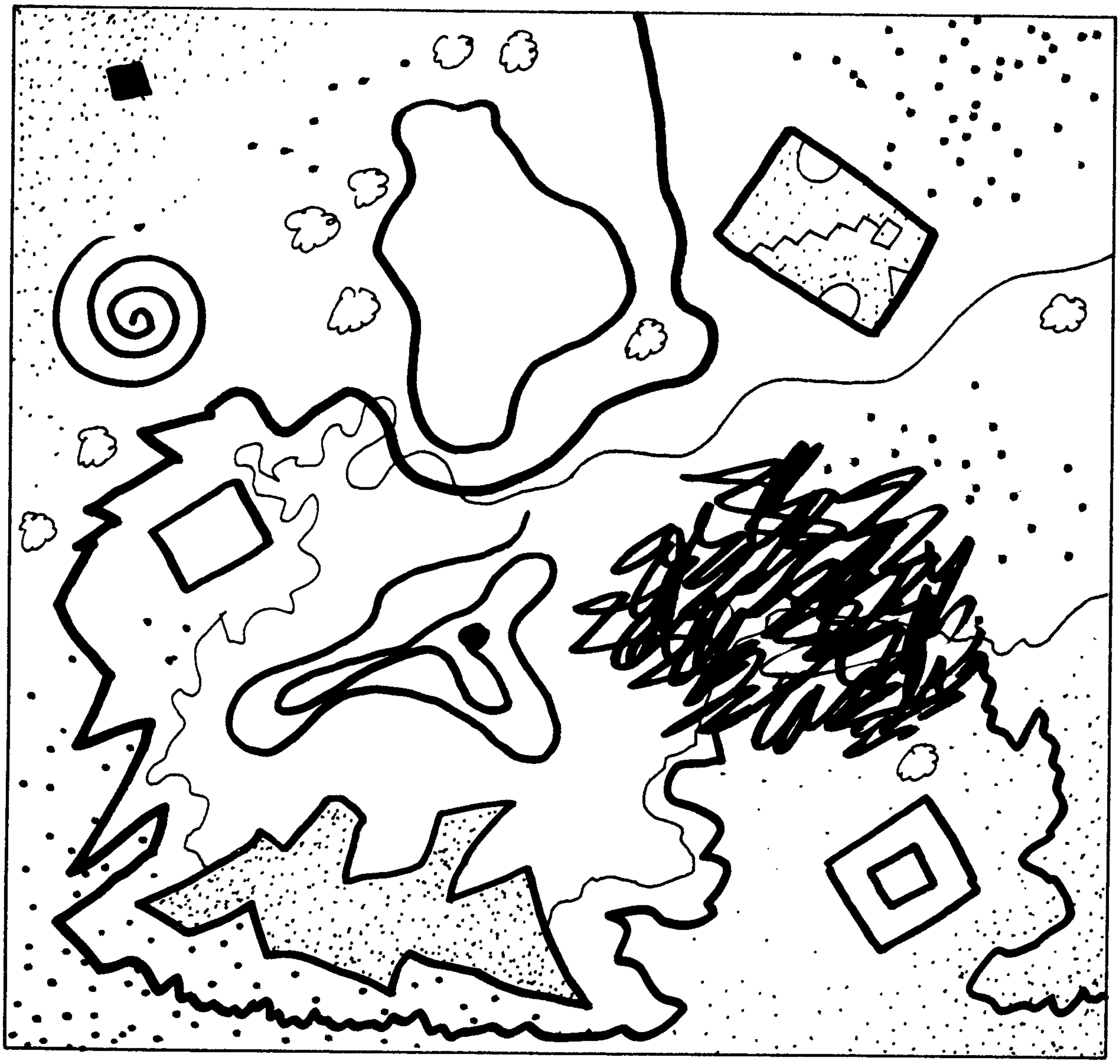


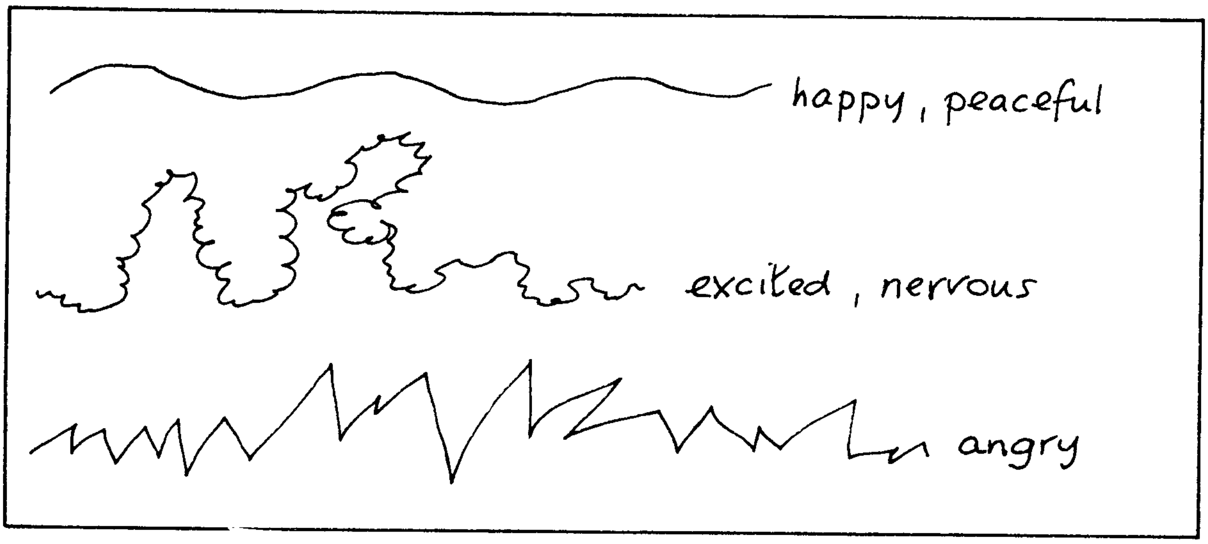
Story Maze



Pictures for composition

Story Maze





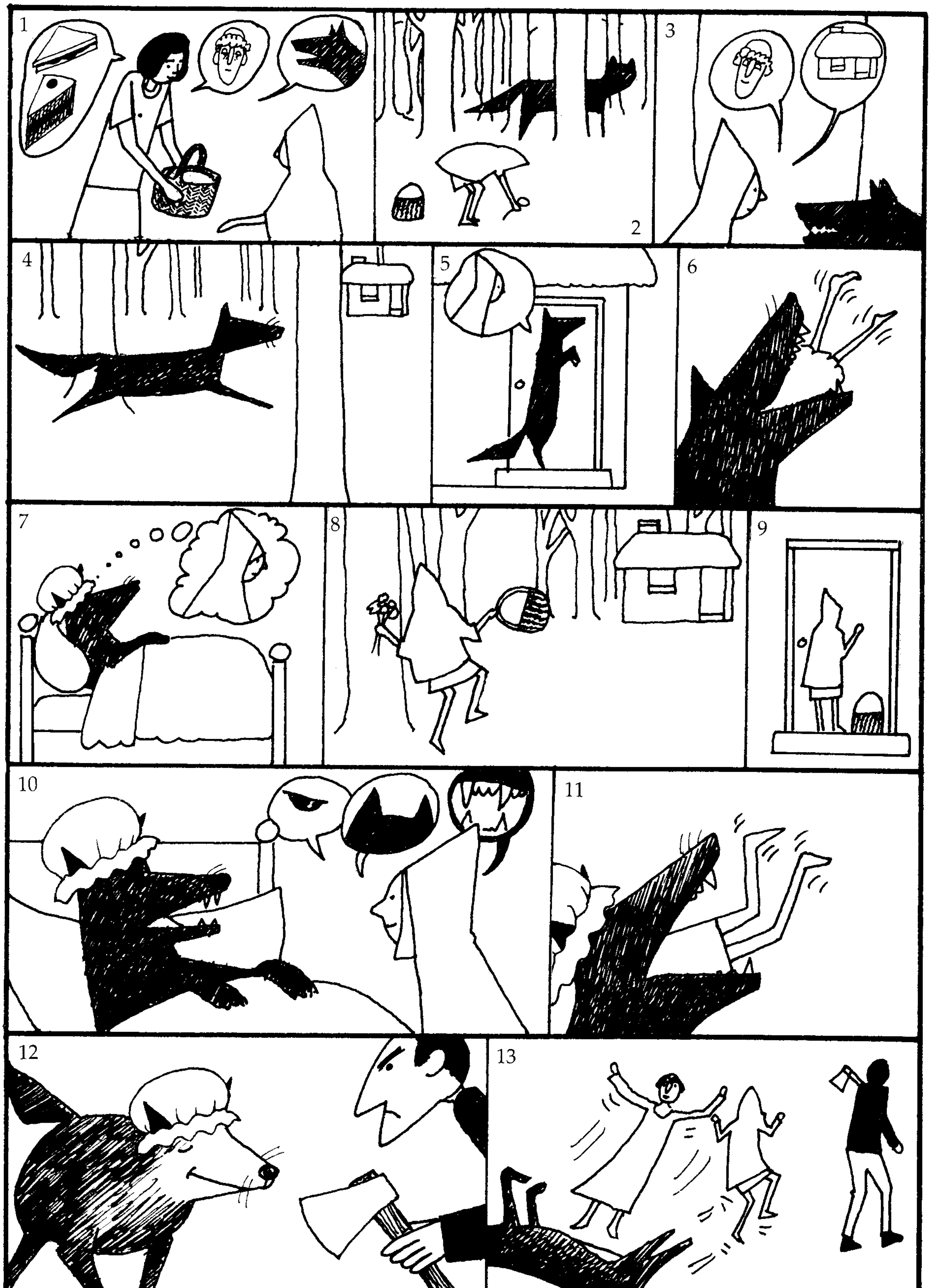
Pictures for composition

Story sequence
Beauty and the Beast



Pictures for composition

Story sequence
Little Red Riding Hood



6 Some basic ways of using pictures in language teaching

I hope that people with concerns very different from those of language teachers will find this book useful as a source of pictures. However, language teachers and, in particular, teachers of foreign and second languages will probably be the chief users and it is for them that I am adding this section.

The section is divided into four parts:
Listening, reading and pictures
Speaking, writing and pictures
Examples of ways of using pictures page by page
Media

The ideas suggested in this section can be added to by referring to the books to be found in *Further reading* on page 139.

Listening, reading and pictures

Some ways of using pictures

1 To interest the student
2 To help to 'translate' the meaning of the gist of the text or of individual items of language
3 To give a context for the language and for the students' activity
4 To give cultural information
5 To contribute to the search for specific information in the text and to help the students demonstrate non-verbally that s/he has found that information and understood it and has a personal response to offer about it.

Teaching meaning

A single picture may, occasionally, be used to teach the meaning of a word or phrase new to the student. However, pictures are usually ambiguous; people interpret them differently.

The most useful contribution a picture can make is to contribute to the student's understanding of a more general context which may be made up of pictures, the teacher's actions, the student's actions, sound effects and words. It is in the understanding of this overall context that the language new to the student will have meaning.

It is often the *way* the picture is used and referred to which gives (or doesn't give!) meaning to the 'new' language.

Example 1: To introduce past tense forms the teacher could tell a story illustrating it with a series of picture cards which s/he props on the ledge along the bottom of the board.



It was a bad day for Tom! First of all, he fell out of bed! Then he stood on the cat! Then the coffee was hot and he burnt his mouth! Then he missed his bus! Then he was late for work! What a day! etc.
The cards are turned around after the story has been told. Then the class are asked *What happened to Tom? What happened first? He fell out of bed? (turning the first card around) Yes, he fell out of bed. Then what happened?*

Example 2: Show the students a complicated picture, put it away and then challenge the students to remember it half an hour later. This immediately calls for the use of the past tense form, providing you do not pick up the picture but leave it hidden.
(e.g. a student, trying to remember the picture) It was a seaside picture. There were two boats ... no, there were three boats ... etc.

In these two examples the past tense form is illustrated, not by the picture alone, but by the way in which the picture is used and referred to.

All the suggestions made in Section 6 for activities with pictures concern ways in which pictures can be used to introduce meaning and to personalise this for the learner.

A most effective way of helping students to become familiar with the meaning of language new to them is to ask the students to produce a more effective picture than the one used in 1000 PICTURES FOR TEACHERS TO COPY!

Demonstrating understanding

In order to show their understanding and perhaps their personal response to what they have heard or read, the students can be asked to point to a picture, to draw a picture or to arrange several pictures in an order.

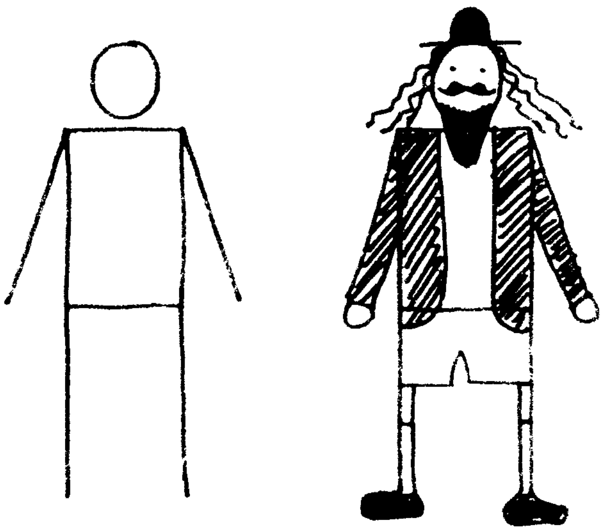
Demonstrating understanding of vocabulary

Most pages with multiple, individual pictures.
A well known activity is Bingo (Lotto). For example, photocopy a few pages of the book which have on them many small pictures; cut up the pages; distribute the pictures among the students (five each); call out the words randomly; when a student hears a word naming one of his or her pictures he or she turns it over. When a student has turned over all five pictures s/he calls out, *BINGO!*
Alternatively, rather than calling out a word for each picture you can describe the pictures. This is clearly a more demanding activity.

Demonstrating understanding of a dialogue

Most pictures in the book
If you want to test the students' understanding of parts of a dialogue you can ask them to complete a picture or to draw one. In principle this idea applies to most pictures in the book.

Example: The students listen to a dialogue describing someone's appearance (on cassette or between two students in the class). They draw the information they hear onto a simple drawing of a box person, for example, beard, moustache, long hair, a brown hat, jacket, short trousers, etc. See page 18.



Demonstrating understanding of a story

Beauty and the Beast page 126
Students can be asked to put muddled pictures into the correct sequence for the story you have told. You would have to photocopy the page first, cut up the pictures and hand them out in a muddled sequence.

Gapped exercises, multiple choice, true/false, questions and answers

Most pictures in the book
The information needed to do these traditional activities can be taken from a variety of pictures.

Speaking, writing and pictures

Some ways of using pictures

1 To motivate the student to speak or to write
2 To create a context within which his/her response will have meaning
3 To provide the student with information to use in *controlled* practice work. Pictures showing objects, actions, events and relationships can cue answers to questions, substitutions and sentence completions
4 To sponsor, stimulate and possibly to *guide*, spoken and written descriptions, narrations or dialogues
5 To sponsor, stimulate and offer information for *free* writing and speaking. 'Free' in the sense of the teacher offering no language guidance or restrictions

Mechanical and communicative use of language

Pictures can be used in activities which offer little more than *mechanical practice* in the use of the language or may be used in *communicative activities* which would be meaningful to the students even if they did them in their own language.
It is important to note that communicative activities may demand an objective response or a subjective response. For example, if you make a big simple drawing of a person jumping and then slowly pull it out of an envelope, the students can be asked to guess what it is. Their guesses will be as objective as they can make them; there is a right or wrong answer. If you show the picture of the seaside and ask the students to say whether or not it reminds them of their holidays by the sea, the answers must be subjective and cannot be judged as right or wrong as far as the content of what they say is concerned. In the case of the partially-hidden drawing the students are being motivated by being *challenged*. In the case of the exchange of feelings and experiences, the students are being *invited* and *encouraged*.
The idea of *challenge, invitation* and *encouragement* can be used by the teacher to help him or her to minimise the amount of purely mechanical work the students are asked to do.

Some ways of challenging and encouraging students

The idea of *challenge* and *invitation* can be adapted to the needs of students at the highest and at the most basic of proficiency levels. The activities arising include controlled, guided and free activities, as well as subjective or objective responses.

Identifying

Challenge the students to identify a picture which is difficult to identify. You may show them the picture at great speed or show them only a small uncharacteristic part of it. In the case of these two examples the students call out and attempt to describe what they see. Other types of challenge to identify depend on the students asking questions. For example, you think of one picture and they ask you questions to find out which one it is.

Describing

Challenge the students to describe a picture so well that other students can do something. For example, the other students might draw a picture based on the description or they might just name what has been described.
The student can describe by speaking or by writing and,

depending on the activity, the student can describe the picture objectively or subjectively. For example, if the student thinks about one of the scenes in the first part of the book (for example, the official and the waiting people on page 51) and recounts a personal experience relating to the picture so that the other student can say which picture it is. This would be a subjective description.

Matching

Challenge the students to find a relationship between two bits of information, for example, between two pictures or a picture and a text. Many of the best-known language games belong to this kind of challenge, for example, true/false games (in which the student has to match what is said against what he or she knows to be true or false); Bingo (Lotto) games; picture/text matching activities.
Once more, the matching could be objective or subjective. For example, a subjective matching could be between two pictures with no obvious connection except to an individual who feels there is one and is willing to tell the others what it is.

Grouping

Challenge the students to find a relationship between three or more bits of information. The bits of information might be all pictures or could be pictures, written texts, objects, tape recordings, etc. The grouping could be objective or subjective. For example, an objective grouping could be all those objects which are usually associated with a particular job.

Sequencing

Challenge the students to place various bits of information into a sequence. For example, a number of individual pictures or a number of pictures and texts. If you cut up one of the story sequences, for example, *Beauty and the Beast* it would be an objective challenge to place them into the correct sequence. If you give the students one page of objects and ask them to write a story which involves at least ten of the objects it would be a subjective challenge, as there is no 'correct' sequence for this.

Ordering

Challenge the students to place various bits of information into an order of value. For example, various pictures or pictures and texts. You could photocopy the pages of foods and ask the students to put them into their order of appropriacy for a school day outing by coach. A more subjective invitation would be to place the foods in a personal order of preference and then to find someone in the class with the same order of preference.

Remembering

Challenge the students to remember what is shown in a picture or in a sequence of pictures. You might make that part of a preparation for dealing with everyday life situations ('training the visual memory'!) Copy the street scene (page 37) onto a transparency, show it to the students for three minutes and then ask them who was in the street and what they were doing. Another well known picture memory game is sometimes called 'Pelmanism', in which about twenty small pictures are laid upside down and then students try to remember which is which. If they are correct they take the picture and have another go. Both these examples are *challenges*.

You might, on the other hand, invite the learners to look at the pictures of young children on page 55 and remember their own childhood. Alternatively, the students could look at the pages of expressions, pick out one of them and tell their neighbours when they last felt the same and what happened.

Pictures as cues in mini-dialogues

Most pages with individual pictures

Pictures have been used for many years to cue substitutions within dialogues in which the basic sentence patterns are determined by the teacher. Such dialogue work, after an initial demonstration, would normally be done in pairs or group work. The pictures would either be printed on a single sheet and taken in turn or each picture would be on a single piece of paper or card and then turned over or taken by a student. The advantage of the latter lies partly in the element of surprise and interest; more importantly, however, the advantage lies in the creation of an 'information gap' between the students. If only student B sees the picture there is some reason for student A asking the question. The idea of 'information gap' and 'opinion gap' has been central to language teaching in the last twenty years. However, it is not enough; a 'gap' is no use if the student is not motivated to cross the gap – and that is where the idea of *challenge, invitation* and *encouragement* come in. The following example of a mini-dialogue, prompted by pictures, hovers on the edge of being of sufficient interest to make the students want to know what the other is saying and want to respond.

Example: photocopy the two pages of jobs on pages 58 and 59. Cut them up and distribute approximately ten to each group of four students. Place the pictures upside down. Students take it in turns to turn a picture over and then, referring to that picture, they ask another student *Would you like to be a (farmer)?* The other student replies truthfully *Yes, I would./No, I wouldn't/I don't know/Definitely not!*, etc.

Many of the pages of objects or of actions can be used as cues for mini-dialogues. I suggest that you photocopy the page of pictures you need, stick the page onto card, cut up the card into the individual pictures, put them into an envelope, write the instructions and sample dialogue on the outside of the envelope as follows:

Pictures: Jobs
How to play: Place the pictures upside down on the table. Take it in turns to pick up a picture and to ask someone else a question.
Student A: (picking up a picture of a farmer) *Would you like to be a farmer?*
Student B: (telling the truth) Yes, I would./No, I wouldn't.
Optional language: *Yes, it would be great!/No, it would be horrible!/Certainly not!/It would be very boring/hard/funny/easy ...*

Extension into unguided oral fluency:
Student A: *Why?*
Student B: *Because I love animals and I love working outside in the clean air*, etc.

Examples of ways of using the pictures page by page

In the following section, due to limitation of space, I have only been able to suggest a few ways of using the many pictures in the book. For more ideas on using pictures, see *Further reading* on page 139.

How to draw (pages 3 to 35)

Activity 1

This section is primarily for you. However, a drawing lesson based on these pages would be interesting for the students and would contextualise, very naturally, a lot of basic vocabulary for the body, plus comparative forms. Consider giving a drawing lesson ... then the students can help you draw pictures in the future!

How to draw faces (pages 11 to 14)

Activity 2

The students would probably enjoy learning to make these expressions and it would be a good way of becoming familiar with the words for the emotions. The comparative forms are also well contextualised with these drawings.

How to draw faces (page 14)

Activity 3

Show the students how to draw younger and younger people. Give each student several pieces of paper so that they can produce several faces each. Ask groups of four to arrange their faces in terms of how old they look and to use the phrases: *S/he's older/younger than her/him. How old is s/he? S/he's about (3).*

Activity 4

Some of the people are looking at different angles. Show the students how to do this and ask them to suggest what they think the people are looking at. Which student can produce the most unexpected suggestion?

How to draw faces (pages 15 to 18)

Activity 5

Which of these drawings is a clear, unambiguous illustration of the word? Which is the most ambiguous? Copy the ones you want the students to learn and ask them to rank them in order of their ambiguity.

Activity 6

Ask the students to imagine why the person feels as he or she does, what has just happened and what will happen next.

Activity 7

The students, working in pairs, imagine a conversation between any two of these people. They act out the conversation. The other students must guess which were the two faces and words providing the starting point for the dialogue.

Activity 8

Each student chooses one of the expressions and tries to make the same facial expression. His or her partner tries to guess how s/he feels.

How to draw faces (page 18) caricatures (pages 19 to 24)

Activity 9

The pictures on these pages provide the basis of a whole 'soap opera' set of characters which can be used as a small element in a language programme or as the chief vehicle of it.

Teachers who have made soap opera characters a central part of their teaching have told me that student age and proficiency level make no difference; everyone enjoys the experience, business people as well as children!

The advantage of soap opera characters is that the students create everything about them and they can be made to do anything at all. Information about the characters can grow as the students' proficiency grows. In the early stages the characters can be given names, ages and hobbies. In the later stages they can discuss what they would do if they won a million dollars and they can write to each other about it.

The students are responsible for establishing the information since it is their creation. Dialogues, letters, newspapers, radio and videos can be made.

How to draw fantasy creatures (page 26)

Activity 10

It is often much easier to use the artificiality of a very limited amount of language about a fantasy creature than about normal, real people whom one knows to be infinitely complex! The students can be asked to suggest crazy names, ages, hobbies, likes and dislikes for these creatures.

Make a character profile of one of these creatures. Interview him or her for one of the jobs illustrated on pages 58 to 59.

Activity 11

Imagine one of these creatures arriving in one of the scenes on pages 36 to 52. What would happen? Write a story or a dialogue about it.

Settings (pages 37 to 53)

The complexity of these pictures is one of their strengths.

Activity 12 (Any setting)

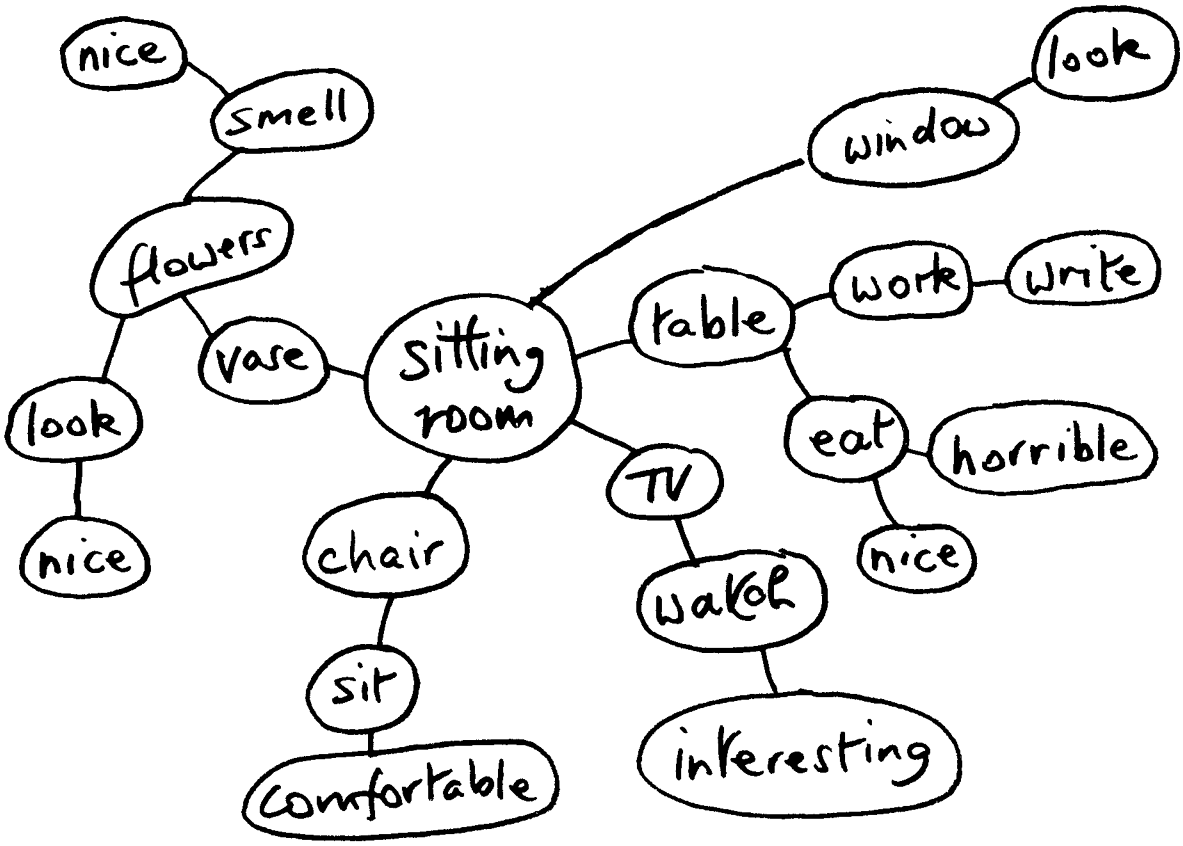
Ask the students to call out or to list down as many words as they can about the picture in three minutes. If this is done in groups there can be a group competition. Following this the words can be put into as many groups as the students can devise or into alphabetical order. Word trees can be made (e.g. for *Sitting room* on page 45):

Activity 13 (Any setting)

Pairwork. One student pretends to be blind. The other describes the scene to him or her. The first student guesses where it is.

Activity 14 (Any setting)

Pairwork. Each pair writes ten sentences with gaps. These are given to another pair of students who must complete the sentences by referring to the picture. (You must decide whether to allow the questions to be passed



to the other pair before you correct them.

Activity 15 (Most settings)

Pairwork. Each pair writes ten sentences which are true or false. These are given to another pair who must read them and decide which are true and which are false.

Activity 16 (Most settings)

The teacher remains silent but gestures at a projected image or wall chart of the picture. The gestures indicate what the students should describe and say about the picture.
Example: (*Street* page 37)
A street.
A busy street.
There are a lot of cars.
A woman is coming out of a shop.
She's coming out of the baker's.

Activity 17 (Most settings)

The students look at the picture and decide where the place is, who the people might be, what they might be doing/thinking/feeling, why they might be doing/ thinking/feeling this way, how well they know each other.

Activity 18 (Most settings)

The students choose where they would like to be in the picture. They say why and what they would be doing, saying, thinking and feeling. They could add what they can see, hear, smell, touch, taste.

Activity 19 (Beach page 40)

Each student says what s/he saw this afternoon and tries to repeat what everybody else saw, trying to remember it all in the correct order:
This afternoon I saw a girl sunbathing and a ship sailing and a helicopter flying, etc.
Alternatively: *This afternoon I saw a girl. She was sunbathing. I saw a ship. It was sailing. I saw a helicopter. It was flying.*

Activity 20 (Most settings)

Ask the students to look at a setting for three minutes and then to turn the picture over and to describe the picture from memory. After fifteen minutes (or whatever time you judge to be appropriate) ask the students to compare their descriptions with their neighbours and to write together as good a description as they can.
Alternatively, you or a student stand with your back to the projected scene and try to describe it to the class.
Alternatively: each student studies one of four pictures. S/he then leaves the picture on the desk and circulates trying to find which other students had the same picture.

Activity 21 (Any setting)

In pairs, the students take it in turns to describe someone or something in the picture so well that their partner can identify him/her/it.

Activity 22 (Any setting)

A student pretends that s/he is a mouse and is hiding in the picture. The other students must try to find where the mouse is by asking questions: *Are you in the man's hat?* etc.

Activity 23 (Any setting)

In pairs the students write ten sentences about the

picture which may be true or false. The students give their sentences to other pairs who must read them and decide whether or not they are true or false.

Activity 24 (Any setting)

The students write a list of twenty things which might have just happened before the situation depicted in the picture. Alternatively, they write twenty things which might happen next. Display the students' ideas and ask them to decide who has the most interesting ideas. You might like to help them to get the idea by practising orally with a different picture.
Example: (*Terrace* page 39)
What might have just happened before the picture?
The man who is reading might have gone into the house and asked for a drink.

Activity 25 (Any setting)

Students write a letter or a postcard as if they were a person in the picture. They can include several things which are untrue. Another student reads the letter and decides if any of it is untrue.

Activity 26 (Any setting)

Groupwork. Give each group a copy of the same picture. Each group writes ten questions about the picture. Take the pictures from them. Each group then takes it in turns to ask a question of the other groups who must write down their answer from memory. When every group has asked five questions find out which groups have the most correct answers.

Activity 27 (Any setting)

Give each pair one photocopy of a scene. (Enlarge the picture to fill an A4 sheet if possible.) Ask them to hold the paper to the light but to view the scene from the back of the paper. They will see the picture through the paper. Ask them to write on the back of the sheet all the words they can which describe the picture on the other side. They should write each word exactly where the object/person shows through from the other side. This is more easily done if the picture is held against a window.



This paper can then be used as a vocabulary test by the students. Student A sits with his or her back to the light and looks at the picture. S/he points to each part of the picture naming whatever s/he can. Student B, on the other side of the paper, can see the picture showing through and the written vocabulary, as well as the shadow of the other student's finger. Student B can then confirm or reject what Student A is saying.

Activity 28 (Most settings)

Photocopy a scene onto a transparency. Place a piece of a paper with a hole in it on the OHP glass. Pass the scene over the hole and challenge the students to identify what they can see from these tiny glimpses and to predict what other things they might see and to remember what they have seen. Then show them the whole picture rather than the hole picture! This is known as the holistic method! (strange English humour ...)

Activity 29 (Most settings)

Photocopy various scenes. Cut them in half. Give each student a half picture. S/he writes four sentences describing their picture. Display these descriptions. Students read the descriptions and decide who has the other half of their picture.

Activity 30 (Most settings)

Photocopy some scenes. Cut them into six or eight pieces. Give each student one piece. The students must study their piece of picture and then talk to other students and find out who has pieces of the same picture. Finally they should put all their pieces of picture together to make the whole picture.

Topics, behaviour and notions (pages 54 to 83)

Activity 31 (Most pages)

Many of these pages can be used as picture cues for the mini-dialogues described on page 130. Particularly useful: *professions* pages 58 to 59; *animals* pages 65 to 66; *free time* pages 68 to 70; *travel* page 71; *health* page 75 to 76; *clothes* pages 77 to 78; *food* pages 79 to 82; *weather* page 83.

Example: *weather*
Student A: *What's the weather like today?*
Student B: (student, picking up a card) *It's raining.*
Student A: *What are you going to do, then?*
Student B: *I think I'll ... (go fishing).*
Student A: *Good idea!/You must be mad!/I will as well!/Oh, I won't!/Ridiculous!*, etc.

Activity 32 (Most pages)

Pairs look at a page for three minutes and then write down all the pictures they remember.
Alternatively: cut up the page into twenty pictures. Turn them over and try to remember which is which. Point at the back of each picture and try to name it. Turn it over. If you are right you can keep it.

Activity 33 (Most pages)

Groupwork. One student thinks of one picture shown on one page and the others ask questions to find out which it is.

Activity 34 (Most pages)

Pairs study one page and try to find ten different ways of grouping the objects.

Activity 35 (Most pages)

Give any two of the pictures to a student and ask him or her to say what the relationship between them might be.
Example: *The **postman** should eat this **beef** to make his legs stronger.*
*When **I'm hot** I don't want to wear a heavy **suit**.*

Activity 36 (Most pictures of objects)

Students are given a picture of an object and have to try to persuade other students to 'buy' it.
Alternatively, the student has to complain about the object s/he has 'bought'. The class consider the complaint and decide if it is convincing.
Alternatively, the student has to think of five different things that s/he could do with the object he or she has been given.
Groups could compete to see how many different things could be done with the object.
Alternatively, the students try to say why one of the people represented on pages 14 to 22 would love to have it!

Activity 37 (Most pictures of objects.)

Give each group pictures of twenty objects and ask them to decide which five objects they would take if they were: on a desert island/staying in hospital/camping on holiday/on a train journey

Activity 38 (Most pages.)

Give the student one of the pictures and ask him or her to say why it could be a metaphor for something else, for example, their friend/a student/a teacher/a teenager/a prime minister/love.

Activity 39 (Professions pages 58 and 59)

Students choose one of the jobs, write four good things about it and four bad things about it. Read their eight lines to another student and see if s/he can identify the job referred to.

Activity 40 (House and home pages 60 to 63)

Give selected individual pictures to each student. S/he writes three lines describing its use. S/he snows the descriptions to five other students who try to identify the object referred to. If most of the students identify the object correctly then s/he has communicated successfully!

Illustrated vocabulary and grammar (pages 84 to 117)

Illustrations of grammatical features and vocabulary do not teach the concepts represented. It is only by 'handling' the grammar and *experiencing* its meanings that the student can learn. With this in mind, it is a most useful activity to ask the students to think of alternative ways of drawing pictures to illustrate the concepts in this section. In the act of doing this work the student's feeling for the grammar will take a step forward.
The many activities which focus on grammatical points or specific areas of lexis which are possible with the other pictures in the book are just as likely to help the students to internalise and grasp the grammar as a specific section on grammar.
On pages 100 and 101 there are eight strips of pictures illustrating various tense forms. Give the students a selection of ten verbs from pages 87 to 98. Either write the verbs on the board or photocopy the pictures and give each pair of students an identical set. Select the strips of tenses which you wish the students to practise.
Each pair attempts to make as many alternative examples as possible using the ten verbs. After five minutes ask each pair to join another pair and to add their sentences together. Give them another five minutes to find as many examples as possible. See which group of four has made the most examples. Examine each example of the winning group with the class as a whole to check that they really have won! This enables you to do some intensive grammar practice!

Pictures for Composition. (Pages 119 to 127)

There are four types of picture in this section:
1 Individual speculative pictures which are intended for use as single pictures. Pages 119 to 120.
2 Ambiguous story sequences in which there is no final 'correct' story. Pages 121 to 123.
3 A flowchart of random pictures, abstract marks, words, symbols, numbers which act as cues for a story. Pages 124 and 125.
4 Picture strips of well known stories. Page 126 and 127.

Individual speculative pictures. (Pages 119 to 120)

Activity 41 (Any speculative pictures)

Using one of these pictures a possible sequence of activities is as follows:

Description

First of all, the students describe in very simple terms what they can see. *How many people are there? What's this?* etc.

Interpretation

Conflicting individual interpretations of what is represented become apparent very quickly, and should be encouraged as they lead to genuine exchanges of views. It is advisable for the teacher him/herself not to allow anyone's interpretation to 'crush' another's.
Here are some useful questions:
What is happening?
Do you agree?
What has happened?
What will happen next?
Why do you think this is a room in a house/hut/factory/school, etc.?
Why do you think it is a back door and not a front door?

Personal experiences

Sometimes discussion of what might be happening in the picture leads to personal experiences, for example, accidents of various kinds. Let students tell each other these associated experiences ... possibly some can be shared with the class as a whole.

Broader issues

Sometimes a broader issue might emerge and be highlighted by the teacher. For example, the question of punishment for people who are seen as responsible for the 'accident'. *How should the person be punished? What is the role of punishment in society? How have you been punished?*

Written and acted conversations

Ask the students to imagine a conversation between the people (or other people not depicted, e.g. a neighbour) before, during or after the incident depicted. They should write the conversation down, perhaps with another student, and then act or read it out.

Making the picture less ambiguous

Agree on an interpretation of the pictures. Ask the students to suggest how to make the picture less ambiguous by modifying the drawing: by adding to it or by changing parts of its. This activity is very useful for contextualising the following language:

Example (Page 120 bottom right picture)
If you wanted to make the picture into a sitting room rather than a classroom what should you do?
You should put some curtains on the window.
How can you show that it is a window? What should you draw?
You could draw a window ledge and some reflections on the glass.
You could draw something through the window. etc.

Ambiguous story sequences (pages 121 to 122)

Activity 42

These stories may be copied as they are or cut up into their different frames. There is no one correct story!
Pairs of students invent a story. Each makes sure that s/he knows their story and then goes to other students to take it in turns to tell the story, referring to the pictures.

A flowchart of random pictures, etc. (Page 125)

Activity 43

If the students have never seen such a thing in their lives before it would be better to invent a story together, orally, based on this page. You could ask the students to take a soap opera character through this maze of information! Once they have the idea they can be asked to make their own flowchart and then to write their way through it. Essentially, the students are asked to write a story in which every piece of information is taken into account. The reader of the story should be able to follow the route through the information which the story writer took.
Note: three types of line and their possible interpretation have been drawn at the bottom of page 125. These emotions can add 'flavour' to the story.

Story sequence: Beauty and the Beast. (Page 126)

Activity 44

The students can be asked to study the strips, imagine the story and to tell it or write it before you tell it. Alternatively, copy the strips, cut them up and give them to a group of students. Then ask the students to put the strips into the correct sequence as you tell them the story.

The gist of *Beauty and the Beast* is as follows:
1 *A rich merchant had three sons and three daughters.*
2 *The youngest daughter was called Beauty.*
3 *The merchant was having a difficult time and had no money left.*
4 *His children were very worried.*
5 *One day the merchant set off to a distant town to do some business. The older sisters wanted him to bring them dresses from the city; the brothers wanted smart hats; Beauty just asked for a rose.*
6 *The father came to the castle.*
7 *There was no one about so he went inside and found a meal waiting. He ate it.*
8 *There was no one about so he slept on one of the beds.*
9 *Next morning he saw a rose and remembering Beauty he picked it for her.*
10 *Suddenly a huge monster appeared and said, 'You have eaten my food and slept in my bed, now you have taken my rose!' The merchant told the monster that the rose was for his daughter.*
11 *'Give me your daughter otherwise I will eat you!' said the monster.*
12 *The merchant went home so that he could say goodbye to his children before returning to the monster to be eaten. However, Beauty insisted on returning with him.*
13 *So Beauty returned with her father to the castle.*
14 *Every evening the monster came to watch Beauty eat and they talked together.*
15 *This continued for several months until Beauty said how much she missed her father. The monster gave her a ring and told her that it would carry her home and back again instantly. He made her agree to return in one week.*
16 *Her father was very pleased to see her and she stayed for more than a week.*
17 *Suddenly, one night, she woke up. She felt something terrible had happened.*
18 *She took the ring and turned it on her finger.*
19 *Instantly, she was back with the monster. She found him lying in the garden as if he were dead. She was so sorry that she kissed him.*
20 *He opened his eyes and she told him that she loved him.*
21 *This was the magic he needed! He turned back into a beautiful prince.*
22 *They married and all the family came to their wedding.*

Media

Chalkboard and whiteboard

Whenever possible do your drawings on paper, card or on OHP transparencies so that you can use them again. (Preparing pictures at home also means that you can draw in peace and produce them the instant you need them.)

If you do wish to draw on the board, it is of tremendous help if you have at least tried out the drawing beforehand, perhaps copying it from this book or from a photograph.

Many teachers say that the very inadequacy of their drawings catches the students' attention. However, even a good joke begins to lose its attraction when relentlessly repeated! Even professional illustrators would find it difficult to draw any action, animal or object on the board if they had not previously studied it. So, if you find it difficult to draw on the board without some preparation you are quite normal!
One way of retaining interest and class discipline while you draw is to ask the students to guess what you are drawing.

Making the picture develop or modifying the picture is possible on the board; this is impossible if the picture is prepared beforehand. This factor, plus the interest of seeing something being made is the board's great attraction.

Magnet board, flannel board and 'Blu-tack'

Solid people rather than stick people are essential for these media. People, animals and objects can be stuck on the board and moved around on a setting, providing reference for the practice of specific language or for less controlled oral and written composition. They can also be used as a support for listening comprehension.

'Blu-tack' is a brand name for a substance rather like plasticine. Small balls of it can be stuck onto the back of pictures and then stuck to most hard surfaces. It can be

used many times and doesn't usually damage the picture or the wall, although it does sometimes! 'Blu-tack' or equivalent products are very much more convenient than magnet board or flannel graph and offer more or less the same versatility.

Wall pictures

The scenes in this book will prove invaluable in making wall pictures. As with all pictures it is essential that the vital details are big enough and clear enough. Solid figures would normally be clearer than stick figures in a wall picture.

Picture cards for class use: flashcards

Such cards must be one of the most flexible of the media, particularly now that 'Blu-tack' and its equivalents allow the teacher to stick the cards onto the board or onto cupboards, etc. Their chief role is in intense oral work, both controlled and open. The ease with which a picture can be produced, shown to the class or to an individual and then put away helps the teacher to create a sense of urgency and drama.

A picture card can, of course, simply cue a response as described above. However, there are more challenging or inviting activities possible with picture cards which make the students want to speak!

For example, a series of action cards are shown to the students. When they are familiar with the ones in your hand (about six or seven of them) show one card to half the class (Group A). Then tell everyone to concentrate and feel the telepathic waves! Group B then has three guesses: *'Is he swimming? Is he jumping? Is he playing football?'* See if telepathy works: try the experiment twenty times and record each time a group guesses correctly within three guesses. This simple sentence pattern is an intrinsic part of the activity. Furthermore, it is used as a genuine question. The students really want to know. Even a drill can be communicative!

Here is another example of the use of a picture card, in this case for open, unguided communication. Take any picture card showing a few objects or people on it. Hold it so that the class see the reverse side of the card, then spin it very rapidly! They will only see a flash of the picture and will protest! However, experience of playing this game shows that people do see something. Gradually, as you spin the card again and encourage discussion the content of the picture is established.

Picture cards for group use

The cards can obviously be smaller than for class use. Their main purpose is to cue language in controlled practice. A single sentence pattern or a mini-dialogue is set by the teacher and written on the board or on a piece of card which all the group can see. The picture cards are usually placed face down. When it is a student's turn to speak, s/he picks up a card and refers to it in his or her sentence.

Example: pictures of foods
Student A: (picking up a card) *Do you like (chips)?*
Student B: (answering truthfully) *Yes, I do./No, I don't./Yes, I love them./No, I hate them.*

Extension into unguided oral fluency

Student A: *How often do you eat them?*
Do you cook them or buy them?
When did you last eat them?
Are chips bad for you?

The overhead projector

Pictures can be shown on the OHP with ease. They can be prepared beforehand, either by hand or copied on a photocopying machine. They can be produced at the right moment, moved around on the screen, have text added to them and then be stored away to be used again ... and again. The great flexibility of the OHP in terms of the way in which pictures and text can be used means that all the skills at all levels can be catered for.

Computer programmes

Simple drawing packages are readily available. The technology to combine words, pictures, interactive screens, animation and voice simulation is here. The stickmen and stickwomen in this book have no fear of alternative media and are ready to hop into any programme you may like to write.

Further reading

Byrne D *Teaching Oral English* Longman
Fletcher and Birt *Newsflash* Nelson
Granger C. *Play Games With English* Heinemann
Hadfield J *Elementary Communication Games* Nelson
Hadfield J *Intermediate Communication Games* Nelson
Hadfield J *Advanced Communication Games* Nelson
Hadfield J and C *Writing Games* Nelson
Hill D *Visual Impact* Longman
Maley and Duff *Drama Techniques in Language Learning* Cambridge University Press
Maley, Duff and Grellet *The Mind's Eye* Cambridge University Press
Palim and Power *Jamboree* Nelson
Palim, Power and Vannuffel *Tombola* Nelson
Morgan and Rinvolucri *Once Upon a Time* Cambridge University Press
Ur and Wright *Five-Minute Activities* Cambridge University Press
Wingate J *Fun With Pictures* The Friendly Press
Wingate J *Fun With Faces* Pilgrims and the Friendly Press
Woolcott J *Take Your Pick* Nelson
Wright, Betteridge and Buckby *Games for Language Learning* Cambridge University Press
Wright and Haleem *Visuals for the Language Classroom* Longman
Wright A *Pictures for Language Learning* Cambridge University Press
Wright A *Storymaking and Storytelling With Children* Oxford University Press
Wright and Dudas *Soap Operas: Class Created Fictional Communities* Nelson

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